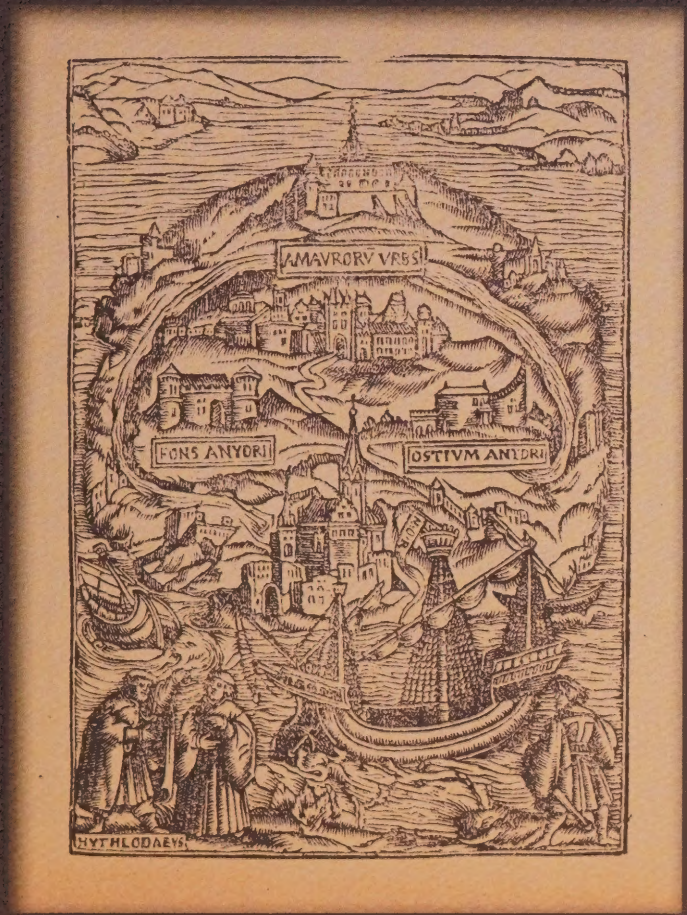

From Nowhere:

Utopian and Dystopian Visions of our Past, Present, and Future

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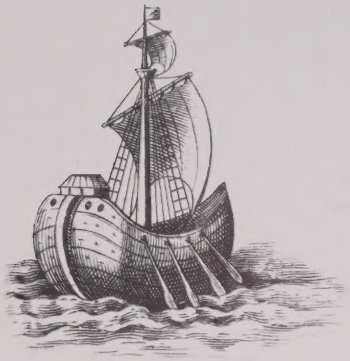

From Nowhere:
Utopian and Dystopian Visions of our Past, Present, and Future.

Exhibition and catalogue by Chris J. Young

Thomas Fisher Rare Book Library
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Foreword

The exhibition *From Nowhere* curated by Christopher Young ably demonstrates the synergy that can develop in a library fortunate enough to have large and disparate holdings. This exhibition and catalogue reveal the variety and richness that result from a conceptual approach to the collections. What thread unites Plato and Augustine with Dante, Swift, Shelley, Orwell, Atwood, X-Men and the Dark Avengers? The pervasive human need to envision other realities, whether located in space or time, and whether these be societies better or worse than our own, is displayed using examples ranging from a 1491 incunable edition of Plato, through works of philosophy and literature over the subsequent six centuries. Chronologically the items on display begin with a leaf from the Gutenberg Bible and take us right through to contemporary comic books, movies, and video games. From a yearning for a return to a mythical golden age to visions of paradise located in an alternative reality, the exhibition highlights our longing for both personal happiness and for a just society. Conversely, the human imagination has also, perhaps even more powerfully and pervasively, imagined worlds even darker and more terrifying than our own.

The examples chosen are visually as well as intellectually stimulating, from the facsimile of the recently discovered Ortelian map of Utopia, delineating the 'fortunate Kingdom ... Fortress of Peace, centre of Love and Justice' to the movie posters for *2001: A Space Odyssey, A Clockwork Orange*, and *Blade Runner.* While most of the works are drawn from the Fisher collections, the comic books, video games, and movie posters on loan remind us of the importance of building the twentieth and twenty-first century special collections necessary for future research and teaching. The diverse visions of utopia/dystopia displayed in the exhibition reflect the preoccupations and beliefs of their time. The fact that More's sixteenth-century Utopia has much in common with Orwell's dystopian society of 1984, emphasizes that both have a great deal to say about the social and political realities of their own day. The video games of today will be equally eloquent to future generations of scholars looking back at our own time. Christopher Young's imaginative and enthusiastic approach to the topic has made us look at our collections anew, and remind us of the constant need to evolve and adapt to new research interests and new approaches.

We gratefully acknowledge the support of the Friends of the Thomas Fisher Rare Book Library towards our exhibition program, and the publication of the accompanying catalogue.

Anne Dondertman
Acting Director, Fisher Library

January 2013

Preface

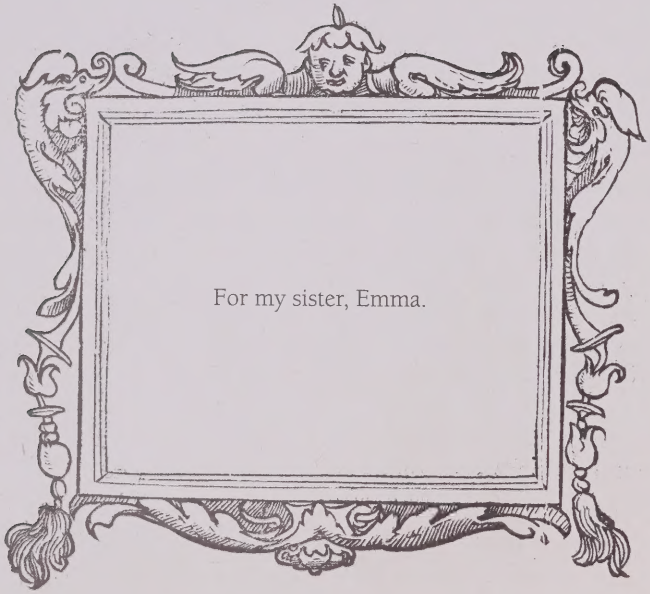
While studying under Professor Richard Bailey at Queen's University, I developed a special interest in utopian and dystopian literature. I was fascinated by the visions of various peoples and societies to improve their social conditions. When I began working at the Thomas Fisher Rare Book Library in January 2010, I found that many of the early editions of the utopias and dystopias I had previously read about were here amongst its collections. I therefore began to contemplate the possibility of staging an exhibition on utopian and dystopian literature.

The following exhibition draws mostly from the Fisher's collections. With the exception of Classical works, the majority of the material on display originates in the English-speaking world, with the occasional Continental item. Middle-Eastern, Asian, African, and South American writings as well as many of the great twentieth-century utopias and dystopias surrounding the themes of gender, feminism, and environmentalism are not included. There is also a strong Canadian representation of utopian and dystopian literature, which may be unfamiliar to many readers.

While this exhibition showcases only some of the utopian and dystopian visions throughout human history, it is hoped that it demonstrates how important the genre has been in our past, is currently in our present, and will continue to be in our future.

I would like to thank many of my colleagues and friends at the Fisher Library, the Faculty of Information, and Massey College who have been instrumental in the staging of this exhibition. To Pearce Carefoote and Philip Oldfield I am indebted for their rigorous editing of the catalogue, and unwavering support. I am also grateful to Tom Reid and Graham Bradshaw for drawing my attention to a number of utopian and dystopian writings, several of which are included in the exhibition. My thanks also go to Alan Galey and Jon Bath for indulging my research into the topic for a Book History and Print Culture practicum and a course assignment. For their assistance with translations from the Latin, featured in the catalogue, I would like to thank John McCormick and Bryan Reece. Importantly, I owe a big thank you to Anne Dondertman, who has steadfastly encouraged my work at the Fisher, and the development of this exhibition. My greatest debt of gratitude goes to my partner, Elisa Tersigni, who has provided endless encouragement, editorial assistance, and support throughout this two-year project.

Chris J. Young
December 2012


For my sister, Emma.

Introduction

The Professor: *We call them the Future Kind. Which is a myth in itself. But it's feared they're what we will become. Unless we reach Utopia.*

The Doctor: *And Utopia is...?*

The Professor: *Oh, every human knows Utopia. Where've you been?*

The Doctor: *Bit of a hermit.*

Doctor Who, 'Utopia'

In the long-running British television series *Doctor Who*, the title character travels in the blue police box, known as the 'Tardis', to other worlds across the cosmos, to utopias and dystopias as imagined by many writers throughout the course of human history. During an episode entitled 'Utopia,' the Doctor journeys to the end of the universe just before it implodes, where he witnesses a group of humans desperately attempting to avoid impending annihilation by travelling beyond their current universe in search of a place called 'Utopia'. The Doctor is puzzled not only by the *place* Utopia, but also by the very concept itself. He fails to understand the notion because, unlike his new friends, he is not human. The Doctor is, in fact, a Time Lord who can travel to any place in space and time in the Tardis, and therefore does not have to struggle with one *place* and imagine how it might be different, for better or worse. As the Professor correctly points out to him, 'every human knows utopia.' This exhibition explores not only the concept of utopia, but also the many utopian and sometimes dystopian visions conceived in the past and present, as well as those projected into the future.

What is Utopia?

Since the earliest known works of literature, the vision of a better, even ideal society has inspired civilizations to improve their contemporary social conditions. Authors have often searched for the perfect life, as described in the Biblical Garden of Eden, where man and woman dwell in an idyllic paradise without want, and in peace with nature and God; or they have attempted to create the ideal person, such as the Creature in Mary Shelley's *Frankenstein*, in which a scientist uses the flesh of the dead to create a new being, similar to Prometheus creating humans from clay. These visions are constructed around classical themes of epic and myth, voyage and discovery, and also around the Old and New Testament

beliefs found in Judaism and Christianity. These visions culminate in 1516 in Thomas More's *Utopia*. Since More's depiction of the imaginary society on the island of Utopia, writers have portrayed practical societies that transform our economic, political, technological, and cultural models, and take us to uncharted lands, distant planets, and unimaginable futures that challenge and alter the very foundations of society. These utopian and dystopian visions imagine what our society could be like, and how we might create such a place.

The word 'utopia' was coined by More as the name of the imaginary country he described in his short 1516 satire entitled *Libellus vere aureus nec minus salutaris quam festivus de optimo reip. statu, deq; nova Insula Utopia*. The word Utopia is derived from the Greek words *ouk*, meaning *not*, which More reduces to *u*, and combines with *topos* meaning *place*, to which he added the suffix *ia*, He created a word to indicate a *particular place*. Etymologically, therefore, *utopia* is a place that is paradoxically a *non-place*, or basically no place, or nowhere. Utopia has often been interpreted to signify a good place, through the confusion of its first syllable with the Greek *eu* (as, for example, in 'euphemism' or 'eulogy'). *Utopia* thus puns on eutopia to mean both *no place* and *good place* simultaneously. The conflation first occurred in a poem More wrote to the reader entitled 'A short meter of Utopia' in which Utopia is 'righted' to Eutopia, 'a place of felicity'. As a result, the word utopia came to refer to a non-existent good place, rather than to nowhere.

As a consequence of this conflation of meaning, the related word *dystopia* was invented in the nineteenth century by John Stuart Mill (1806–1873) during a parliamentary debate in the United Kingdom's House of Lords, where he described a bad place – the very antithesis of utopia. *Dystopia* is derived from the same root as *'utopia'* but with the prefix *u* being replaced with the Greek *dys*, meaning, bad, abnormal, or diseased.

In this exhibition 'utopia' is used synonymously with an imaginary good place or no place, as reflected in the title to the exhibition, *Nowhere*, while 'dystopia' is used to mean a place diametrically opposed to Utopia.

What is a utopia or a dystopia?

What constitutes a utopia or dystopia? Does the imaginary *Land of Cockaigne* count as a utopia, where cooked chickens walk into your mouth and boundless gallons of wine flow out of an everlasting fountain? Should the apocalypse of *World War Z* be regarded as a dystopia, where the undead horde feasts on the flesh of the living until there is nothing left? Is the setting of *Star Wars* in a far away galaxy, as a utopian state in a dystopian universe, where the rebellion struggles to repel the evil Galactic Empire? A utopia or dystopia has to emerge from a functionally constructed society. New worlds, cities, or civilizations may be founded upon futuristic technologies, republics, or faiths, but at its core there has to be a materialist reality where society functions, not necessarily like the one familiar to us, but realistically

where individuals have roles that contribute to the material complexion of that society, which they strive to sustain. The citizens of these societies could be Plato's Philosopher Kings in the *Republic*, the slaves of Thomas More's *Utopia*, or the firemen of Ray Bradbury's *Fahrenheit 451*. Every member of these groups assumes a role that somehow contributes to the preservation of that society indefinitely. As such, doing *nothing* in the *Land of Cockaigne*, fearing zombies that consume the living, or tackling the evils of the world through the *force* are not material realities. They are unsustainable places, and cannot, therefore, be maintained as utopias. It is by virtue of their realism that constructed, imaginary places are considered either utopias or dystopias. Without the element of realism imaginary places fall into the category of myth, fantasy, science fiction, or apocalypticism. This is not to say these genres have not profoundly influenced utopian and dystopian literature. Indeed, they often have utopian or dystopian elements, such as a land where food is abundant, where there is neither want nor need, or a society which is being gradually eroded through some form of social or biological disease, or through the use of futuristic technologies that destroy civilizations. Although not utopias or dystopias *per se*, they can be considered utopian and dystopian visions of our past, present, and future, and as such contribute to a three-thousand year tradition.

A Journey through Recorded History

Although the word 'utopia' and More's *Utopia* are now almost five hundred years old, the author did not envision a society literally from *nowhere*. The concept of utopia has a prehistory that was chiefly religious, derived from myths of creation, and a prospective afterlife where people dreamed of a better place to where they could return and remain for all eternity. These visions may not have been utopias or dystopias in the true sense, but they were visions in the sense that they imagined a different or imaginary place, based on current beliefs and culture of their contemporary world. One of the oldest preserved texts containing a utopian vision for a new world is the cataclysmic flood in the *Epic of Gilgamesh* written circa 2000 BCE, that destroys the old world and allows a new world to take its place. The story of the flood is related to the account in *Genesis* where Noah's Ark saves God's chosen people as well as His creatures to populate the new world. There are also utopian and dystopian visions in Dante's *Divina commedia* and its nine realms of hell; Ovid's *Metamorphoses*, with its description of the Golden Age; also Aeneas's journey to Elysium in Virgil's *Aeneid*; and the distant and mythical Christian Kingdom of Prester John as told by Sir John Mandeville in his *Voyages & Travels*. The first three display cases feature these foundational utopian and dystopian themes. The first case, entitled *The Classical Age*, examines the myths, epics, and ideal states from antiquity to the fall of Rome. Case 2, *Voyage and Discovery*, tells of imagined undiscovered lands and peoples at the far reaches of the globe, including lands newly discovered in the decades following Christopher Columbus's voyage to the Americas in 1492. Case 3 entitled *Paradise Lost and*

Regained explores the Judaic and Christian beliefs of paradise and the apocalypse from the Bible, and also from influential Medieval Christian scholarly writings.

In *Utopia* More incorporates these classical, religious, mythical voyages, and visions of paradise into an idea that could be placed practically here on earth, in order to combat the social, economic, political, cultural, and even biological issues that had plagued the European continent for centuries. It was from these exploratory foundations that More created his *Utopia*. In Case 4 the various editions of *Utopia* in the original Latin and translations into the vernacular languages are examined, and attempts are made to understand the satire, wit, and complexity of this visionary and culturally pervasive work that has changed our perceptions of a better society.

Following More's *Utopia* came a flurry of other utopias and utopian-inspired works of literature from the sixteenth century through to the end of the eighteenth century. Some describe wondrous voyages by sea to imaginary lands in the New World and beyond, where peoples live according to alternative Christian beliefs and political state structures, where societies are organized rationally, to provide resources for all its citizens, and to eliminate the European ills of disease, war, and poverty. The devices of satire, wit, and imagination are employed to confront the troubling issues of contemporary society, and to offer new ideas for making the world a better place. Cases 5 and 6, *Exploring Nowhere*, showcase the journeys many writers took to find their own utopia, and explore the creative ingenuity through which contemporary ills were tackled .

Towards the end of the eighteenth century there was a strong sense of optimism that these utopian visions would bring about improvements in the political and social spheres. In 1789 the French Revolution drastically altered the fate of French, European, and world history, bringing in its wake noble ideas of freedom and liberty, social and economic equality, and universal peace. But the pursuit of these idealistic goals came at a terrible cost. Tens of thousands of civilians and soldiers died during the Revolution, suggesting that any utopian vision could only be achieved through violent transformation. After all, for the new world to be born, the old world had to be swept away.

As the nineteenth century progressed, the world underwent massive changes through industrialization, exploration, and the imperial conquest of the continents at the outer reaches of the globe. The world was no longer an infinite realm of undiscovered territory; the globe was filled with the names of faraway places. The locale of Utopia was thus transformed from as yet undiscovered distant lands, to places where alternative societies were to be constructed in the present, or projected into the future with attendant desirable and nightmarish visions of what was to come. Case 7, *Quest for Equality,* explores these alternative societies featuring some of the envisioned and constructed utopias that attempt to increase social and economic equality for all. In Case 8 the darker side of these societies is exposed, warning of the consequences of socialism, fascism, technology and how they might be manipulated by totalitarian

governments to create fear and to enforce conformity among its citizens. Case 9 looks at the role of science and technology in the creation of new humanoids, the construction of futuristic societies, and the inventions of mechanical and biological tools that could be used for both utopian and dystopian undertakings. The exhibition ends with Case 10, *North of the 49th Parallel*, which witnesses how both bright and dark futures for Canadian society have been envisioned, based on Canada's unique history as a nation built upon diversely rich cultures and languages across such vast plains of forest, lakes, and snow. Finally the search for utopia continues outside of the works of literature housed within Fisher Library, as the afterlives of utopia now found in media such as comic books, movies, and video games, are highlighted.

While this exhibition proves that utopian and dystopian visions are not new to humanity, having existed for thousands of years, it is hoped that utopia, the vision of a better life, and dystopia, the spectre of a worse one, are integral to human nature, and will always be so until we reach that penultimate utopia or dystopia. As Oscar Wilde once famously said:

> A map of the world that does not include Utopia is not worth even glancing at, for it leaves out that one country at which Humanity is always landing. And when humanity lands there, it looks out, and, seeing a better country, sets sail.

Case One: The Classical Age

The beginning is the most important part of the work.
Plato, *The Republic*

The Classical Age produced some of the most influential thinkers on utopian and dystopian literature. Their visions of Golden Ages, epic stories, and ideal societies lay the foundations for later writers to develop such concepts as equality and the ideal state. The Golden Age depicted a society that was free of war, sickness, and strenuous labour – goals that we still strive for in the twenty-first century. Many of the ethical and political ideals we hold today emerged from this contentious period of history. It was during this time that notions of humanity begin to emerge. Such notions were expressed through dialogues and epic stories that defined morality, and set the stage for visions of a better world. As Plato states in *The Republic* 'the beginning is the most important part of the work'. The exhibition begins with a look at the Classical Age to seek the foundations of utopian and dystopian thought expressed through the philosophy, myths, and histories that attracted subsequent generations and cultures with the vision of a better life and a better world.

1. Plato. *Opera*. Venice: Benardinus de Choris & Simone de Luera, 1491.

This incunable edition of the first translation of Plato's *Works* into Latin, by Marsilio Ficino between 1468 and 1469, contains thirty-six of Plato's works from the nine tetralogies, including thirty-five dialogues and the Platonic letters, printed for the first time in Latin in 1484. Among these works are his *Republic* and *Laws*, which incorporate his design for an ideal society. Written about 360 BCE, Plato's *Republic* is considered to be the earliest surviving European utopia, though opinion is far from unanimous on this point. Although it may not seem utopian to most modern readers, Plato envisioned a past Golden Age of communal happiness without government or inequality. Such a society follows Plato's belief in compulsion and authority, which are enforced through his *Laws* and determine the basic political and legal structure of an ideal city named Magnesia. Plato's *Works* also include the myth of Atlantis, which is the earliest and only classical source to make reference to the mythical island that fostered a great and ideal civilization. In the dialogues of *Timaeus* and *Critias* there is a discussion of the former great Empire of Atlantis that controlled the island, located off the Straits of Gibraltar, and which tried to take control of the whole Mediterranean region, until it was destroyed by violent earthquakes and floods that engulfed the entire island, and consigned the Atlantean Empire to the sea now known as the Atlantic Ocean.

3. Le metamorfosi.

2. Hesiod. *Ἡσιοδου του Ασκραιου τα ἐυρισκομενα* = Hesiodi Ascræi quæ supersunt, cum notis variorum. Oxford: Theatre Sheldoniano, 1737.

Hesiod's *Works and Days* contains probably the most famous depiction of a Golden Age, that provides a stark contrast with the horrors of his own time. This is particularly evident in his description of the different races, such as the Golden Race who lived like gods by comparison with the Fifth race, man.

> The gods who own Olympus as dwelling-place deathless, made first of mortals a Golden Race, and they lived like gods and no sorrow of heart they felt. Nothing for toil or pitiful age they cared, but in strength of hand and foot still unimpaired they feasted gaily, undarkened by sufferings … Fifth is the race that I call my own and abhor. O to die, or be later born, or born before! ... Dark is their plight.

The Golden Age is an advanced, untroubled, peaceful epoch, akin to that of the Biblical Garden of Eden, where humans are free from all evils, laborious work, and sickness.

3. Ovid (43 B.C.–17 or 18 A.D.). *Le metamorfosi.* Venice: Giunti, 1584.

Ovid's *Metamorphoses* also describes a Golden Age where people exist without threat of punishment, without laws, while maintaining good faith and acting justly and righteously. Food grows without need of cultivation and the rivers never run dry.

> There were no penalties to be afraid of, no bronze tablets were erected, carrying threats of legal action, no crowd of wrong-doers, anxious for mercy, trembled before the face of their judge: indeed there were no judges, men lived securely without them.

This blessed era of peace which knows neither murder or theft, and where food is plentiful and rivers flow with milk and honey, precedes a period of progressive deterioration in human behaviour evident in the subsequent ages of Silver, Bronze, and Iron. This sixteenth-century Italian translation of *Metamorphoses* shows an image of this Golden Age where the lion stands next to the rabbit, and people enjoy song and dance and have an abundance of food and water.

4. Opera Virgiliana.

4. Virgil. *Opera Virgiliana*. Lyon: I. Crespin, 1529.

Considered to be one of the greatest poems of Western literature, Virgil's literary epic of the Roman Empire, *Aeneid*, was published posthumously in 19 BCE. In Book VI the protagonist Aeneas retrieves a golden bough that allows him to travel to the Underworld, Tartarus. Aeneas explores the most terrifying parts of this nether world, where condemned souls reside. He also witnesses the most beautiful parts of Elysium, the eternal fields of blessed souls, which impart health and eternal life to those who have earned blessings. A countrified way station located in the Underworld, Elysium stood apart from Tartarus, the place of eternal punishment. These juxtaposed places of blessing and punishment can be found in the Christian doctrine of Heaven and Hell, and were later explored by Dante in his *Divina commedia*. Moreover, the idea that there are both ideal and imperfect places in which humans could be forced to live is a key theoretical underpinning behind the concepts of utopia and dystopia. This sixteenth-century edition contains several woodcuts depicting Aeneas's journey to the Underworld. The image displayed shows Elysium, where everyone enjoys singing, dancing, drinking, and eating, having discarded their weapons and their horses for the sake of eternal life.

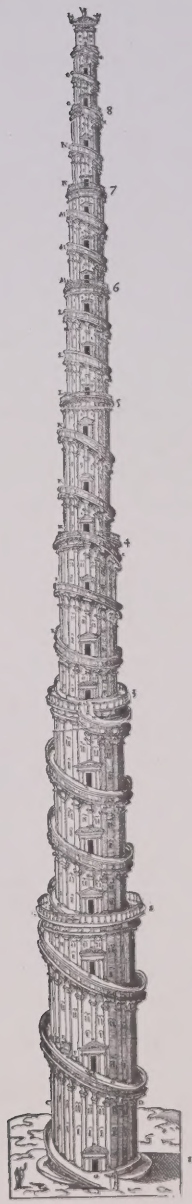
5. Ptolemy (2nd cent.). *Geographia vniversalis*. Basel: Sebastian Münster, 1545.

This edition of Ptolemy's *Geographia vniversalis* contains multiple maps of the different countries and continents of the known world, including one showing the world before the discovery of the Americas in 1492. Depicted prominently in the southeast corner of the map is the continental-size island of Taprobana (modern day Sri Lanka). During the reign of Alexander the Great in the third century BCE, Taprobana was considered by many classical writers to be a second world. In the sixteenth century Taprobana was thought to be a continent that connected the west to the east, containing an abundance of resources, particularly spices, for trade. Christopher Columbus thought that he had reached Taprobana when he first landed on the island of Hispaniola in 1492. The German cartographer, cosmographer, and Hebrew scholar, Sebastian Münster, published this edition of *Geographia vniversalis* in Basel, 1545. Münster's major work, *Cosmographia*, published during the preceding year in 1544, was the earliest German description of the known world that included the discovery of the Americas, and displayed the world in a more global, circular projection.

5. Geographia vniversalis

6. Herodotus. *Herodoti Halicarnassei historiae libri IX, & de vita Homeri libellus.* Geneva: Henri Estienne, 1566.

The father of history, Herodotus is considered to be the authoritative classical source on the histories of ancient peoples and civilizations. His account of the city of Babylon describes it as the most powerful city, surpassing the splendour of any other city of the known world. Although this claim turned out to be untrue in the light of nineteenth-century archaeological evidence, the image of Babylon as a near-ideal city lasted for the better part of two thousand years. This edition of Herodotus's *Historiae* contains folded plates of the Tower of Babel and the city of Babylon. Genesis relates how after the great flood the people endeavour to build a city, with a tower high enough to reach the heavens. The Babylonions were united under one language, one culture, and one God which enabled them to achieve such utopian goals. But displeased with their efforts, God scattered the people across the earth and confused their languages so that they were unable to complete the tower.



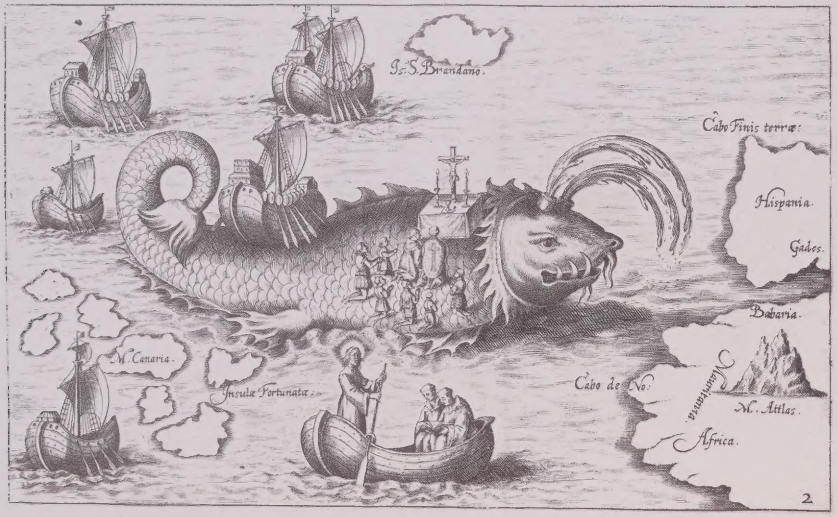
6. Herodoti Halicarnassei historiae libri IX, & de vita Homeri libellus.

Case Two: Voyage and Discovery

They live together without king, without government, and each is his own master.... Beyond the fact that they have no church, no religion and are not idolaters, what more can I say? They live according to nature.

Amerigo Vespucci, *Mundus novus*

The conviction that we can journey to faraway lands, uncharted islands, and worlds beyond our atmosphere is an integral element of the concept of utopia. Whether we are travelling to Jonathan Swift's island of the Houyhnhnms, Bob Kane's Gotham City, or Ursula K. le Guin's planet of Gethen, the notion of voyages into the unknown is very prominent. The themes of voyage and discovery were not new when More constructed his island of Utopia. Thousands of years ago Homer told tales of voyages to mythical islands in the *Iliad* and *Odyssey* that have captivated readers and storytellers ever since. From the time of Homer, there have been tales of missions, expeditions, and voyages to distant lands beyond the limits of maps of the known world. Some of these early journeys are documented in stories that tell of magical creatures, fabulous treasures, and peoples whose culture and practices were so alien to visitors, that they were perceived to be non-human. Such voyages into the unknown ignited the imaginations of their readers and inspired future writers.



7. Nova typis transacta navigatio.

7. Honorius Philoponus (fl. 1621). *Nova typis transacta navigatio.* [S.l.: s.n.], 1621.

The *Navigatio*, first written sometime between the end of the eighth century and the beginning of the tenth century, retells the legendary sixth-century expedition of St. Brendan and his monks to the Isle of the Blessed. Sometimes regarded as a Christian *Aeneid*, it combines classical, Celtic, Christian, and pagan traditions. The story describes a voyage across the Atlantic Ocean by Abbot Brendan Lehane and a group of monks and several non-believers in a quest to find the Garden of Eden. The party explores the magical islands off the coast of Ireland in search of the earthly paradise, but divine guidance leads them to fantastic islands, including some that are populated solely by sheep and birds or by mythical creatures such as griffins and sea monsters.

The image displayed shows the great fish Jasconius, on whose back the monks hold vigil each Easter. At the end of their seven-year voyage the company finds a fog-encircled island of light, with bountiful fruit and precious stones, known as the Promised Land of the Saints. After forty days on the island a young boy tells them to leave, and promises Brendan that he will return to this paradise upon his death.

8. Giovanni Battista Ramusio (1485–1557). *Delle navigationi et viaggi.* Venice: Giunti, 1559-1565.

The stories of Marco Polo's thirteenth-century travels and adventures to China, India, and Persia have inspired explorers, writers, and readers for centuries – the most notable of whom were Christopher Columbus and Amerigo Vespucci. Marco Polo's descriptions of gold, jewels, and spices gave the East the alluring impression of paradise on Earth. In 1291 Marco Polo left Venice for China or 'Cathay', where he spent seventeen years in Kublai Khan's realm. Although scholars have questioned the truth of Polo's travel account, some even doubting whether he had ever travelled to the East, they acknowledge that his knowledge of Eastern culture and geography are historically accurate.

Giovanni Battista Ramusio was a magistrate in the city-state of Venice in the sixteenth century. Combining his passion for geography with his magisterial position in Venice, Ramusio had access to geographical documents, such as Marco Polo's *Livres des merveilles du monde*, which he translated and included into a compilation of explorers' first-hand accounts of their travels. First published in 1550, *Delle navigationi et viaggi* was the first compilation of its kind, and paved the way for other collected travel accounts, such as Richard Hakluyt's *The Principall Navigations, Voiages, and Discoveries of the English Nation* (1588-1600).

9. Theatrum orbis terrarum.

9. Abraham Ortelius (1527–1598). *Theatrum orbis terrarum.* Antwerp: Christopher Plantin, 1584.

From the fourteenth to the seventeenth centuries the persistent Christian belief in the existence of Prester John and the attempts to find him, had shifted attention from India to Ethiopia. In 1487 King John II of Portugal sent Pêro da Covilhã and Afonso de Paiva on separate routes to explore the near East, and to navigate the African and Asian coasts. Their mission was to determine the location of various spices, and also to discover the land of Prester John. Although their mission met with little success in either respect, the idea of locating this mythical Christian king remained prevalent in European culture.

As depicted here by the cartographer Abraham Ortelius, Prester John's kingdom is surrounded by pagan lands, and stands as a bulwark of the Christian faith against the infidel. The entire genealogy of Prester John's kingdom, beginning with King David, is provided in the cartouche in the upper left-hand corner of the map. The territory of his kingdom, stretching from modern day Sudan to Mozambique, is coloured in gold. The *Theatrum orbis terrarium*, considered to be the world's first modern atlas, contains 167 maps charting the five populated continents across the globe.

10. Sir John Mandeville. *The Voyages & Travels of Sir John Mandevile, Knight.* London: R. Scot, T. Basset, J. Wright, and R. Chiswel, 1684.

The search for Prester John's kingdom stirred the imaginations of adventurers and rulers for generations. During the Crusades, many Christian monarchs believed that if they could unite forces with Prester John they could defeat the Muslim nations and create a pan-Christian empire across Europe and the Middle East. Belief in the existence of this eastern Christian monarch became so great that Pope Alexander III sent an unanswered letter to Prester John in 1177.

First circulated in the late fourteenth century, *The Voyages and Travels of Sir John Mandeville* is considered an authoritative text on geographical exploration outside of Europe, and is known to have been consulted by Leonardo da Vinci and Christopher Columbus. Sir John Mandeville believes Prester John to be the King of India and remarks that there are 'great rivers that come out of paradise' in his kingdom. Works such as Mandeville's contributed to the legend of Prester John and the conviction that there was an eastern Christian kingdom, close enough to believe in, but too remote to reach.

Secunda etas mundi
Secunda etas mūdi
Folū XIII
·IAPHET·
·SEM·
·CAM·
Europa
Asia
Affrica
Tartaria
Scythia
Sarmatia
Germania
Gallia
Hispania
Italia
Grecia
Dacia
Anglia
Scotia
Hibernia
Bohemia
Polonia
Pannonia
Thracia
Macedonia
Cilicia
Creta
Cypria
Rhodus
Candia
Cappadocia
Carthago
Numidia
Mauritania
Ethiopia
Libia
Arabia
Persia
Media
Parthia
Hierusalem
India
India minor
Mare Caspium
Mare rubrum
Mare persicum
Mare Egeum
Mare Adriaticum
Mare Tyrrenum
Mare Britannicum
Mare Germanicum
Mare Scythicum
Mare Caspium
Mare Indicum
Mare Rubrum
Mare

11. Hartmann Schedel (1440–1514). *Liber Chronicarum.* Nuremburg: Anton Koberger, 1493.

The *Liber chronicarum*, or the *Nuremberg Chronicle* as it is commonly known, is an illustrated history of the world. Compiled from the stories of human history as told in the Bible and contemporary sources, the *Nuremberg Chronicle* was written in Latin by Hartmann Schedel. It is considered to be one of the most densely illustrated and technically advanced works of early printing, and was one of the first to integrate image and text successfully. The *Nuremberg Chronicle* contains 1809 woodcuts produced from 645 blocks executed by Michael Wolgemut, who at that time was the leading artist of Nuremberg. An estimated fourteen to fifteen hundred copies were printed in Latin in 1493. The *Nuremberg Chronicle* reveals how fifteenth-century western European society perceived the world shortly before the discovery of the Americas. The page displayed here shows the known world up to 1493, and includes Europe, Africa, Asia, and the mysterious other worldly continent of Taprobana, with Jerusalem sitting at the centre of the world.

12. Christopher Columbus. *La prima lettera di Cristoforo Colombo.* Florence: Giannini, 1932 (facsimile of the 1493 Latin edition).

In 1492 Christopher Columbus set sail from the Canary Islands in search of a direct trading route to Asia. Instead, he landed on what became known as the New World, or more precisely, the Caribbean. From 1492 to 1504 he made four different voyages, reaching the West Indies, Haiti, Cuba, and the Gulf of Mexico. For most of his life Columbus did not realise he had reached a new continent, but thought he had found the outlying islands to the Indies and the territories of the Great Khan.

This letter, dated 29 April 1493, written on his return journey from the New World, is addressed to Gabriel Sanchez and describes the abundant resources of gold, spices and land he had discovered on his voyage. Since Europeans had no prior knowledge of the new continents, Columbus's account is strewn with references to the East. His writings would come to shape early modern European perceptions of the New World and inspire utopian writers such as Thomas More and Francis Bacon to locate their imaginary islands off the Atlantic and Pacific coasts of South America. This copy is a facsimile of the 1493 Latin edition published in Florence.

13. The Holy Bible, with Illustrations.

Case Three: Paradise Lost and Regained

Therefore the LORD God sent him forth from the garden of Eden, to till the ground from whence he was taken.

Genesis 3:23

Alongside the myths of a Golden Age, the epic stories to the Underworld, ideal states, and the grand voyages into unknown lands, were the Judeo-Christian visions of paradise, hell, and God's final judgment, the apocalypse. While visions of paradise and hell can be linked to the classical traditions of Elysium and Tartarus respectively, the Judeo-Christian beliefs were powerful symbols throughout medieval European history, and played an enormous role in the belief systems of the inhabitants of the utopias and dystopias written after Thomas More's *Utopia*. The idea that society could return to a prelapsarian time, when humans lived without sin, was a prevailing theme throughout the medieval period. Prophecies of a return to an earthly paradise were evident in the Old Testament Book of Isaiah and in the New Testament Book of Revelation, and were ultimately translated into the countless millenarian movements from the tenth century onwards that awaited the second coming of Christ which would bring about a permanent heaven on earth with the destruction of the Antichrist, Satan, and all evil. The final judgment, when time would cease to exist and humanity would coexist in peace and harmony, was a dream sought after by many a utopian writer in the centuries that followed. In the final part of this pre-utopian history, paradise, hell, the apocalypse, and visions of earthly paradises are explored in order to understand their important role in the framing of utopian and dystopian narratives.

13. *The Holy Bible, with Illustrations.* London: Cassell, Petter, Galphin & Co, [1860s].

The Garden of Eden was the Judeo-Christian earthly paradise where God provided everything necessary for human life to flourish without knowledge of good and evil. In this nineteenth-century edition of the Bible, illustrated by Gustave Doré (1832–1883), the image displayed shows the Fall when Adam and Eve succumbed to temptation and as a result were cast out of the Garden. Yet the belief in a return to Eden was a powerful message for many Christians across Europe and became the foundation stone of the utopian tradition.

The. xxi fygure.

of God is with men/ & he will dwell with thē
And they ſhalbe his people/ & God him ſylffe
ſhalbe with them & be their god. And God ſhall eſa. xxv.
wype awaye all teares frō their eyes. And the
re ſhalbe nomore deeth/ nether ſorowe nether
crynge/ nether ſhall there be eny more payne/
for the olde thynges are gone. And he that
ſate apon the ſeate/ ſayde: Behold I make eſa. xlviij
all thynges newe. ℣ And he ſayde vnto me: ij. cor. v.

Bb.iiii. wryte

15. The Newe Testament.

14. *A Leaf from the Prophet Isaiah – 'Noble Fragment' from the Gutenberg Bible.* Mainz [ca. 1454]. (Private Collection)

This page is taken from the forty-two line Gutenberg Bible, first printed in Mainz about 1454. Apart from the book's historical significance as the first printed from moveable type, this page contains a quotation from Isaiah that inspired both Jewish and Christian believers to anticipate a more perfect world. Isaiah portrays a world doomed, and prophesises how God's glorious victory will bring about ultimate judgment and redemption to all. The final chapters describe God's new people, who witness His judgment and redemption, and the emergence of a new heaven and a new earth. The book concludes with Mother Zion suckling her young, the gathering of the nations under one true God, and God's everlasting reward for the virtuous, and eternal punishment for the wicked. In English translation this passage reads: 'the wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and fatling together; and a little child shall lead them.'

From a private collection

15. *The Newe Testament.* Antwerp: Martin de Keyser, 1534. (The Tyndale New Testament)

The Tyndale New Testament was translated into English between 1525 and 1534 from the original Greek by William Tyndale (d.1536). As translating the Bible into a vernacular language was strictly forbidden in England at the beginning of the sixteenth century, Tyndale translated the Bible clandestinely in Cologne. His version contains woodcut illustrations of the Book of Revelation depicting a new Jerusalem descending from heaven: 'there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away.' In Revelation Saint John tells of the apocalypse and reveals a vision of the Second Coming, with Christ mounted on a white horse. Christ smites the Antichrist who has assembled legions for a great battle called Armageddon, and casts him into a lake of burning fire. An angel comes down from heaven to bind Satan in chains for a thousand years. After this time has elapsed, Satan breaks free to inflict torment on humans once again before he is finally defeated and cast back into hell for all eternity, while the present world ends with the Last Judgment. A New Jerusalem descends from heaven where all of Christ's faithful followers will dwell, while the condemned are cast into hell with Satan. This apocalyptic vision was also a strong influence on the millenarian movements in the medieval period and still exerts a strong influence over many Christians today.

16. Dante's Inferno

16. Dante Alighieri (1265–1321). *Dante's Inferno.* London: Cassell, Petter, Galphin & Co, 1878-1883.

Where there is a paradise there is a hell, and where there is utopia there is a dystopia. Written in the first person, Dante's *Inferno* was part of his complete *Divina commedia* that describes the soul's downward journey from the upper reaches of hell through the nine levels of increasing degrees of torment. In *Purgatorio* and *Paradiso*, Dante describes purgatory, and the soul's quest for the tranquil home of the blessed. This edition illustrated by Gustave Doré, depicts the ninth circle of hell, which is reserved for those who have commited betrayal – the worst of all possible sins. Although most depictions of hell show a fiery centre, in the ninth circle of hell traitors are trapped in a deep frozen lake. Doré's image shows Dante and his travel guide, Virgil, looking down upon the frozen heads just above the surface of the lake. The ninth circle of hell is so frigid that the betrayers' tears have frozen, preventing them from crying and mourning their eternal torment.

17. Saint Augustine, Bishop of Hippo (354-430). *Diui Augustini librorum pars septima.* Basel: J. Amerbach, 1505.

Saint Augustine was the greatest theologian of the early Christian Church and a Roman intellectual who gave up a professorship in Milan becoming Bishop of Hippo, near Carthage in North Africa during the fourth century. It was in Hippo that Augustine wrote *The City of God*, a profoundly influential book throughout the medieval period, which presents the stark contrast between the corrupt life of mankind and the virtuous state of the afterlife. In the latter state, Augustine describes the restoration of innocence, harmony and peace of Eden. *The City of God* thus proposes an idealized Christian community of pure religion and practical values, to which believers aspire. The image displayed shows the city of God juxtaposed to the city of Satan. The medieval Latin inscription translates as: 'A city dedicated to God: Abel founded it with righteous blood / Babylon attacks Zion, that the holy city may rebound / Cain founded that wretched city to be a seat for Satan.' As depicted in the image, Satan's city of Babylon attacks the peaceful city of Zion founded on the death of Abel who was murdered by his brother Cain. Above is Augustine himself, observing the events unfolding below, and recording them in a book that would become *The City of God*.

Aurea diuini quicunq; uolumina tangis
Præsulis: est quib⁹ in titulo respublica/cœlo
Digna deis: sed digna sequi: cuicunq; salutis
Indigus est animus. ter septē unoq; coactum
Hoc opus eximiū/ discreta uolumina cernis:
Quorū prima/suo numero discrimine quino
Demonstrant uarios falso sub numine diuos
Et dæmonas cultum ueri usurpasse tonantis.
Altera ia deincepsq canitura uolumina quinq;
Lector habes: q; uana fuit delyra uetustas
Quæ potuit uitam idolio subscribere ficto.
Bis seni codices restant de corpore toto
Quattuor hinc primi/statuūt exordia binis
Ciuib⁹: & uarios demōstrant ordine mores.
It cain ad læuam: sic tartara sæua subintrat:
Ast abel æthereū fœlix cōscendit olympum.
Bis duo dehic cursū memorāt uariūq; recursū
Vt babel impugnet solymos ciuesq; sionis
Det requiem belli nunq; infidusq; satelles
Dæmonas: innocui pace corrumpere cordis
Instiget: foueatq; diu sub corde uenenum
Perfidus: ut carnis adamet blanda uoluptas.
Tum fines meritos/& præmia certa bonoꝝ
Prauorūq;/canunt postrema uolumina libri.

Extemporaneum Con. Leontorij

17. Diui Augustini librorum pars septima

Case Four: Utopia

They have but few laws, and such is their constitution that they need not many.
Thomas More, *Utopia*

Thomas More was an English lawyer, politician, prominent humanist scholar, and a staunch opponent of the Protestant Reformation. Knighted by Henry VIII, King of England for services to the crown. He forfeited his life, when his Roman Catholic beliefs came into conflict with his political position, refusing to swear the oath of supremacy. More's martyrdom in 1535 helped spur the Roman Catholic cause during the following centuries of religious strife, persecution, and war in England and across Europe. While More was better known in the sixteenth century as a humanist scholar, statesman, and Catholic martyr, his most lasting contribution is his *Utopia* published in 1516. In the book, More describes the unknown island of Utopia, where a society had been established, based on widespread equality under the authority of a republic of wise, elderly men. Utopian society is hierarchical, patriarchal, and authoritarian with strict laws and draconian punishments that include enslavement for relatively minor offenses. Yet despite its strict regime, utopian society provided its citizens with an improved quality of life by comparison with the citizens of sixteenth-century England. In Utopia, citizens were neither rich nor poor, everyone worked and shared their collective benefits equally, and living simple but comfortable lives. To the modern reader, the society described in *Utopia* may not sound very attractive and resembles the dystopia of *Nineteen Eighty-Four*, but to More's sixteenth-century audience, Utopia would have seemed like a paradise.

The legacy of imagining a real paradise here on earth, much like that of the apocalypse in Revelation, is reflected in the number of scholars who analyzed, interpreted, and constructed their own utopias for the next five hundred years. More's complex text has been variously interpreted as everything from a traditional Roman Catholic society, to a form of English imperialism, and even to an early type of communism. This confusion stems from the fact that *Utopia* appears on the surface to be a straightforward narrative, when in fact it is often whimsical and satirical. This is most evident in the surname of the narrator, Hythlodaeus, which translates as 'speaker of nonsense'. Satire which runs throughout More's narrative is fundamental to the tradition of utopia because one of its primary functions as a literary device is to ridicule the contemporary world, while offering glimpses of a potentially better one. The satirical tradition is clearly evident in such famous utopias and dystopias as *Gargantua and Pantagruel* by François Rabelais (ca.1490–1553?), *Gulliver's Travels* by Jonathan Swift (1667–1745), *Robinson Crusoe* by Daniel Defoe (1661?–1731), and *Erewhon* by Samuel Butler (1835–1902). Whatever More was trying to convey to his readers through satire, wit, and hyperbole, *Utopia* has kept readers guessing as to the book's true meaning right up to the present day.

The many printings, translations and interpretations of *Utopia* over the past five-hundred years, are testimony to its persistent influence on scholarship and the minds of fellow utopian and dystopian visionaries.

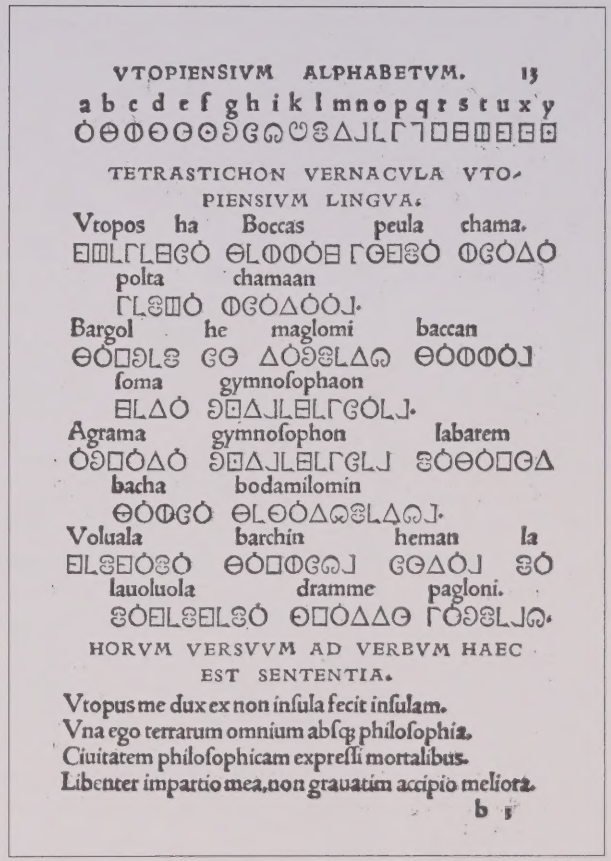
18. Saint Thomas More. *De optimo reip. statu, deque noua insula Vtopia.* Basel: Johannes Froben, 1518.

Unlike the 1516 and 1517 editions where Utopia appeared alone, this edition printed in November 1518 by Johann Froben of Basel, includes the collected epigrams of Thomas More and Desiderius Erasmus (d. 1536). Froben earned a reputation for producing beautiful woodcuts, which are very much evident in this edition. They include the Utopian alphabet that creates the illusion of Utopia as a newly discovered island. Much like Latin, the Utopian alphabet was based on the Phoenician model, with each letter representing a phonetic unit. Accompanying the alphabet is a quatrain, together with a Latin translation, that was probably constructed by More's fellow humanist Pierre Gillis (1486–1533). An English translation of the verses reads:

> The commander Utopus made
> me, who was once not an island,
> into an island. I alone of all
> nations, without philosophy,
> have portrayed for mortals the
> philosophical city. Freely I impart
> my benefits; not unwillingly I
> accept whatever is better.

These words capture the essence of what More's *Utopia* has achieved in literature, freely imparting the benefits of his utopia to the world, while challenging others to construct a better utopia.

On loan from the Centre for Renaissance and Reformation Studies, Victoria University in the University of Toronto



VTOPIENSIVM ALPHABETVM. 15

a b c d e f g h i k l m n o p q r s t u x y

TETRASTICHON VERNACVLA VTO-
PIENSIVM LINGVA.

Vtopos ha Boccas peula chama.

polta chamaan

Bargol he maglomi baccan

ſoma gymnoſophaon

Agrama gymnoſophon labarem

bacha bodamilomin

Voluala barchin heman la

lauoluola dramme pagloni.

HORVM VERSVVM AD VERBVM HAEC
EST SENTENTIA.

Vtopus me dux ex non inſula fecit inſulam.
Vna ego terrarum omnium abſq; philoſophia.
Ciuitatem philoſophicam expreſſi mortalibus.
Libenter impartio mea, non grauatim accipio meliora.

b 5

18. De optimo reip. statu, deque noua insula Vtopia.

19. Thomae Mori, Angliae ornamenti eximij, lucubrationes

19. Saint Thomas More. *Thomae Mori, Angliae ornamenti eximij, lucubrationes.* Basel: Nicolaus Episcopius, 1563.

Printed in 1563 by Froben's grandson, Nicolaus Episcopius (1501–1564), this Basel edition was the first to print More's collected Latin works. It proved to be the catalyst for the production of other Latin editions, with four editions being published in Louvain between 1565 and 1566. The edition on display is notable for a new map of the fictional land which, although similar to that depicted in the November 1518 edition, subtly changes the size of the island and the marginal details.

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20. Saint Thomas More. *The Commonwealth of Utopia.* London: B. Alsop & T. Fawcet, 1639.

Many of the Latin and vernacular editions include letters to Pieter Gillis and Erasmus, the Utopian alphabet, woodcut maps of the island, and poems. Though not the most famous of the English editions of *Utopia*, this edition of 1639 is notable for its exclusion of paratext. It consists of the translation of the 1551 edition of *Utopia* by Ralph Robinson (b. 1521), and a dedicatory epistle to Cresacre More (1572–1649), More's great-grandson, by the printer Bernard Alsop. This edition is also noteworthy as the first edition to refer to Utopia as a commonwealth, in contrast to previous English editions which has described it as 'the best state of a publicke weale.'

21. Saint Thomas More. *L'utopie.* Amsterdam: R. & G. Wetstein, 1717.

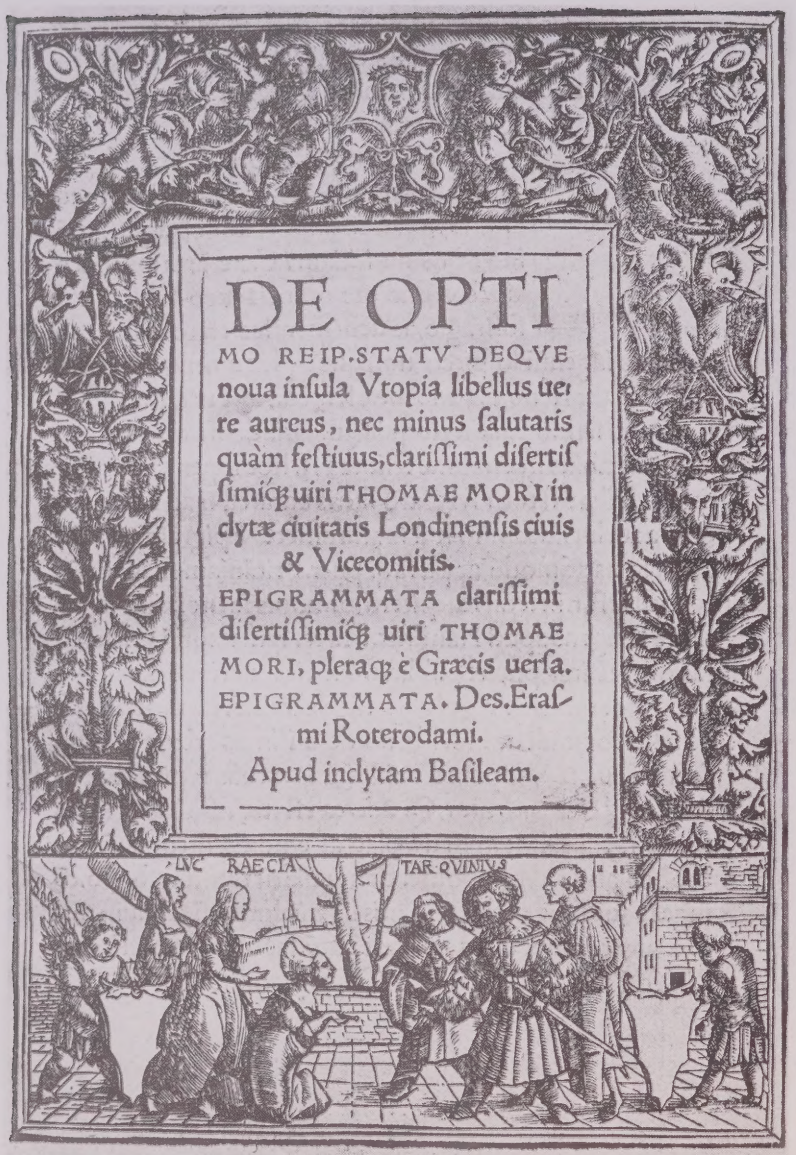
This pocket-sized edition in French includes some of the paratext that regularly accompanies editions of *Utopia*, as well as dozens of engravings depicting the island of Utopia, its inhabitants and social customs. A reissue of the 1715 edition, the 1717 edition was newly translated by Nicolas Gueudeville, and was published by Pieter Van der Aa. In the dedication to Jacques Emmeri, Baron of Wassenaer, Van der Aa claims that this was the first time More's *Utopia* had been translated into French. In fact dozens of French translations had already been printed, the first in Paris in 1550.

21. L'utopie.

22. A Most Pleasant, Fruitful, and Witty Work of the Best State of a Public Weal, and of the New Isle Called Utopia.

22. Saint Thomas More. A *Most Pleasant, Fruitful, and Witty Work of the Best State of a Public Weal, and of the New Isle Called Utopia.* London: Shakespeare Press, 1808.

This limited edition of 250 large paper copies was printed by William Bulmer (1757–1830), and includes several wood engravings by Richard T. Austin, who had apprenticed to the wood engraver, John Bewick, brother of the renowned Thomas Bewick. From 1800 to 1818 Austin executed miniatures, engravings and vignettes for numerous booksellers. This edition is accompanied by a detailed biography of More, and a literary introduction by T.F. Dibdin (1776–1847), the English bibliographer whose writings helped to stimulate interest in bibliography in the early nineteenth century.



23. The Utopia of Sir Thomas More.

23. Saint Thomas More. *The Utopia of Sir Thomas More.* Oxford: Clarendon Press, 1885.

Probably the first modern edition of *Utopia*, this bilingual version, edited by the scholar and schoolmaster Joseph Hirst Lupton, includes much of the paratext that accompany both the Latin editions and English translations by Robinson, along with a brief biography of More, and an extensive glossary. Although lacking illustrations, the edition allows readers to compare and contrast the Latin and English versions.

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24. Saint Thomas More. *Utopia.* New York: W.W. Norton & Co., 2011.

The most recent critical edition of *Utopia*, published by Norton, includes not only the paratext to the various editions, but also background texts and modern criticism. The background texts include excerpts from Plato's *Republic*, and the *Four Voyages* by Amerigo Vespucci and his discovery of a new continent. The critical texts are excerpted from the writings of literary utopian theorists such as Northrop Frye, and from modern utopias such as Ursula K. Le Guin's *The Left Hand of Darkness.* Compiled for a scholarly audience, this edition provides a comprehensive literary context for both the work Utopia and the concept of utopia, from its inception in the sixteenth century.

25. Abraham Ortelius (1527–1598). *Vtopiae.*

In 1595, the famous cartographer Abraham Ortelius started work on designing a map of Utopia constructed from the account of the island by Hythlodaeus. Similar in style to the maps produced for *Theatrum orbis terrarum*, the map includes 111 topographical names in Latin, Greek, Spanish, Dutch, Slavonic, Turkish, French, Utopian, Italian, and German. The bottom right cartouche states:

> To the spectator: behold the joys of the world. See the fortunate Kingdom. What could be better? This is Utopia, Fortress of Peace, centre of Love and Justice, safe Haven and Trusted Coast. Praised elsewhere, Venerated by you who knows why. This Land, more than Any Other, offers you a Happy Life. Dedicated to Johannes Wacker von Wackenfels, as told by Raphael, recorded by More, and drawn by Abraham Ortelius. Joy and Prosperity to You.

Johann Matthäus Wacker von Wackenfels (1550–1619) was an active diplomat, scholar and author, with a keen interest in history and philosophy and was a close friend of the astronomer Johannes

25. Vtopiae

Kepler. The map was unknown until a copy emerged at a British auction in 1981. Possibly twelve copies were printed for Ortelius's nephew, Jacob Cools. Ortelius claims he produced the map for friends to insert in their copies of *Utopia*. Whatever Ortelius's intentions, there is only one known copy in existence, displayed here in facsimile.

Cases Five & Six: Exploring Nowhere

The rest was not perfected.
Francis Bacon, *New Atlantis*

The birth of the concept of utopia in Thomas More's satire eventually gave rise to a new literary genre, defined in the twentieth century as utopian literature. It asked the question: what would society look like if the political, religious, economic, and cultural foundations of the known world were altered? In response philosophers and writers began to open their minds to the endless possibilities of distant lands, unimaginable futures, and alternative social structures. Questions of governance and political and gender equality were prevalent issues during the three-hundred year period between the publication of Thomas More's *Utopia*, and the restructuring of European society at the time of the French Revolution. We see literary utopias exploring 'nowhere' in trying to engage with the key issues of their time. Some utopians, such as James Harrington, were persecuted and incarcerated for their views. Others had to be sensitive about how their fiction might influence contemporary events and issues. The next two display cases explore 'nowhere' as envisioned by abbots, scientists, politicians, and the champions of individual rights, as they attempt to address contemporary social, economic, and political issues affecting their respective societies.

26. François Rabelais (1490–1553?). *Oeuvres de maitre François.* Amsterdam: Jean Frederic Bernard, 1741.

The Abbey of Thelme was a fictitious religious house created by François Rabelais in his *Gargantua and Pantagruel*, published posthumously in 1567. In this satire, Rabelais describes a religious order and abbey as envisioned by the monk who would rule over them.

> All their life was spent not in laws, statutes, or rules, but according to their own free will and pleasure. They rose out of their beds when they thought good: they did eat, drink, labour, sleep, when they had mind to it and were disposed for it… In all their rule and strictest tie of their order, there was but this one clause to be observed – DO AS THOU WOULDST.

Rabelais presents both a critique of monasticism, and the depiction of an ideal life for those primarily interested in pleasure. Rabelais was heavily influenced by the myth of the Land of Cockaygne that describes a land of abundant food and drink, where peaceful peasants unencumbered by work, live in perfect health unrestrained by traditional customs and laws. Rabelais was later condemned by the Catholic Church for his derision of certain religious practices in his satirical stories.

Le petit PANTAGRUEL *entre chargé, de son Berceau, dans la Sale ou son Pere* GARGANTUA, *se divertissoit avec des Amis. L. II. ch: 4.*

26. Oeuvres de maitre François

27. Sir Philip Sidney (1554–1586). *The Countesse of Pembrokes Arcadia.* London: H. Lownes, 1613.

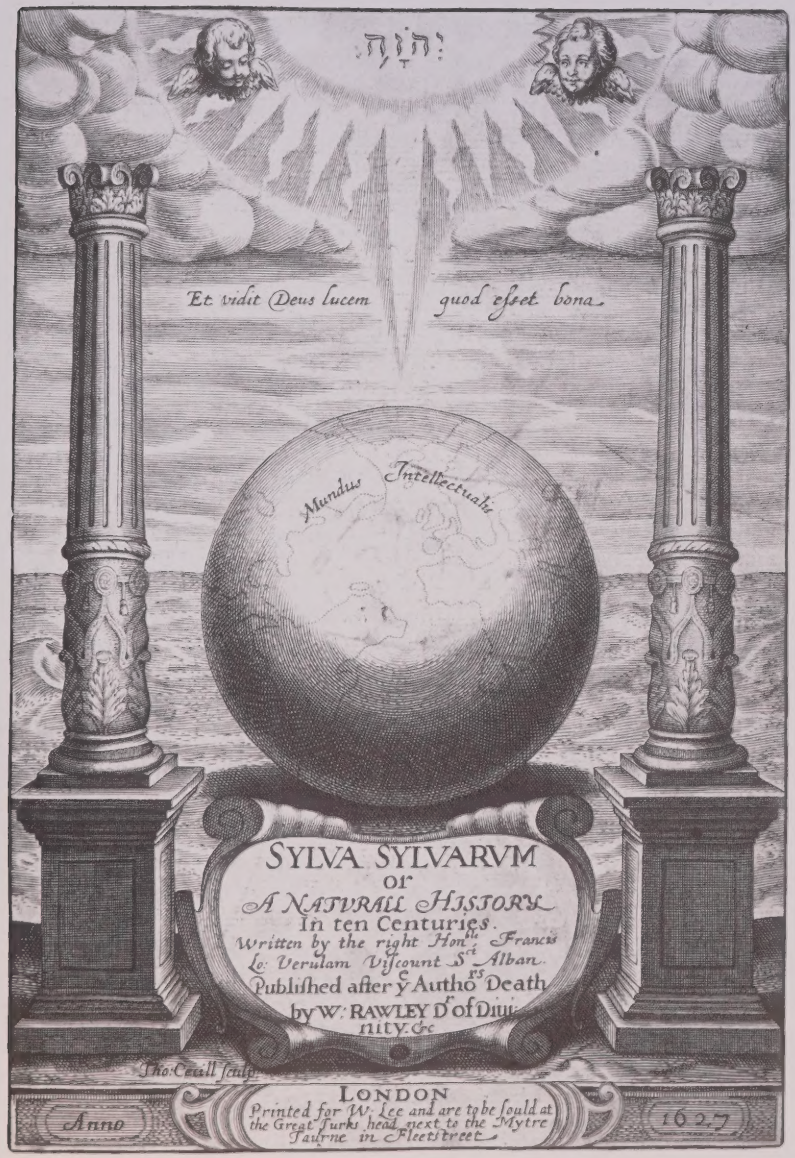
First published posthumously in 1590, the *Countesse of Pembrokes Arcadia* was an instructive tale of a duke hoping to escape the grim prophecies of an oracle. Sir Philip Sidney created a world of conflict between those blessed with reason, willing to accept divine providence and the laws of nature on the one hand, and those who act out of controlled passion on the other. The Arcadia of Sidney's story contains fertile fields with an abundance of resources for all, without fear of drought, starvation, or want. But the king's defiance of the prophecies sets in motion a series of events that could bring about the end of this blissful Arcadia. Only at the end, when divine intervention exercises its power over all, does hope return to achieving Arcadia once more.

This fourth edition published in 1613 contains an illustrated woodcut title page. First used in the edition of 1593, it displays a porcupine, which is the crest of the Sidneys of Penshurst. On the sides are an Arcadian shepherd and an Amazon. At the foot a boar approaches a rose bush which bears the motto 'Non tibi spiro,' meaning 'I breathe not for thee.' The whole image possibly alludes to Robert Dudley, Earl of Leicester (1532?–1588), identified by the bear and ragged staff on the left, and Queen Elizabeth I on the right recognised by the lion and scepter, with the boar statant at the bottom representing the crest of Francis Bacon – perhaps an allusion to Bacon's fall from Elizabeth's favour.

28. Mundvs alter et idem

28. Joseph Hall (1574–1656). *Mundvs alter et idem.* Utrecht: J. à Waesberge, 1643.

This combined pocket-sized edition of literary utopias, probably the first of its kind, included Joseph Hall's *Another World and yet the Same,* Tommaso Campanella's *City of the Sun,* and Francis Bacon's *New Atlantis*. Clearly influenced by François Rabelais, Joseph Hall's *Another World and yet the Same* is a satire of the vices of his time in the form of an imaginary voyage to the various provinces of the antipodes. The satirical fiction was the first English dystopia and the first work in utopian literature to play on the theme of *Terra australis*, the mysterious continent to the southeast of the Americas. Here he enters Crapulia – a land of drunkards; Moronia – a land of fools; and Amazonia – a land of militaristic and bearded women. The maps in this anthology depict the geography of the different peoples of the antipodes. The map displayed shows an enormous subcontinent almost the size of the Americas, Africa, Asia, and Europe combined, and sketches the geographical landscape of the peoples, as yet undiscovered by Europeans.



29. *Sylva sylvarvm, or, A Naturall Historie, in Ten Centuries*

29. Francis Bacon (1561–1626). *Sylva sylvarvm, or, A Naturall Historie, in Ten Centuries.* London: J. H. Haviland, 1627.

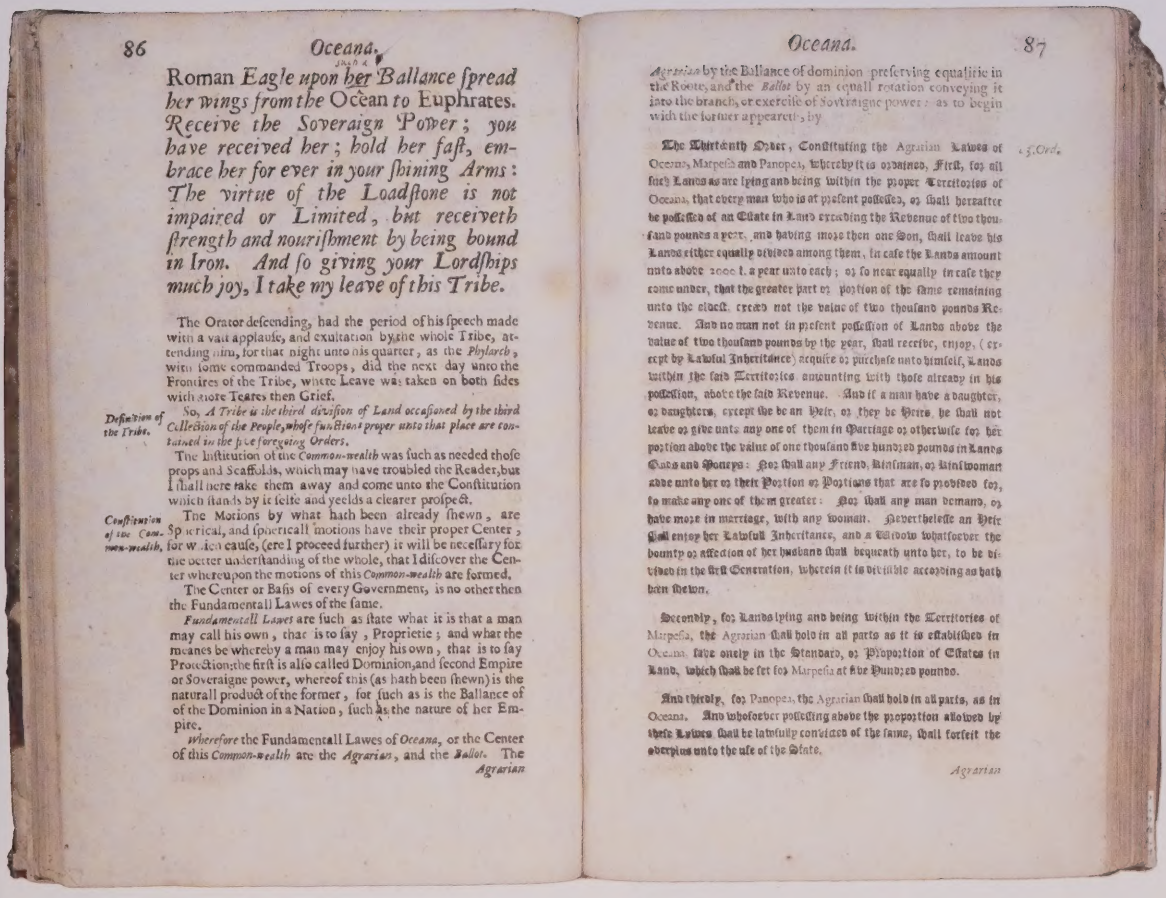
Perhaps better known as an English statesman, scientist, and scholar, Francis Bacon's most enduring legacy may be his utopian work *The New Atlantis*. Written around 1624 and published posthumously in 1627 as an appendix to *Sylva Sylvarum*, *The New Atlantis* became a prototype for all subsequent utopias based on scientific and technological foundations. *The New Atlantis* is narrated by a Spanish sailor whose crew arrived on the isolated island of Bensalem off the Pacific coast of Peru following a storm. The sailor describes his encounter with the Bensalemites, and provides a detailed account of their social practices and organization. Citizens acquire knowledge through the observation of natural phenomena at the Hall of Science called Solomon's House. There they learn everything there is to know about God's creation so they can bring themselves closer to His divinity. Although a noble endeavour by the Bensalemites, Bacon hints at how arduous a process this will be when he states 'and the rest was not perfected'.

30. James Harrington (1611–1677). *The Common-wealth of Oceana.* London: J. Streater, 1656

Matthew Wren (1629–1672). *Monarchy Asserted, or, The State of Monarchicall & Popular Government, in Vindication of the Considerations upon Mr Harrington's Oceana.* Oxford: W. Hall, 1659.

James Harrington's *The Commonwealth of Oceana* represents a moderate reaction to both the monarchists and the radical democrats of mid-seventeenth-century political life. Published anonymously five years after the end of the English Civil War, *The Commonwealth of Oceana* demands the eradication of England's social ills through improvement of the economy, and an end to unlimited powers and terms of office. It proposes an idealized replacement for monarchy by a government based on reason and temperance. Harrington, who had immense influence over the drafting of the United States Constitution in the late eighteenth century, presents a British government based on a balance of power.

> An equal commonwealth is a government established upon an equal agrarian [law], arising into the superstructures or three orders, the senate debating and proposing, the people resolving, and the magistracy executing, by an equal rotation through the suffrage of the people given by the ballot.



86 Oceana.

Roman *Eagle upon her Ballance spread her wings from the Ocean to Euphrates. Receive the Soveraign Power; you have received her; hold her fast, embrace her for ever in your shining Arms: The virtue of the Loadstone is not impaired or Limited, but receiveth strength and nourishment by being bound in Iron. And so giving your Lordships much joy, I take my leave of this Tribe.*

The Orator descending, had the period of his speech made with a vast applause, and exultation by the whole Tribe, attending him, for that night unto his quarter, as the *Phylarch*, with some commanded Troops, did the next day unto the Frontires of the Tribe, where Leave was taken on both sides with more Teares then Grief.

Definition of the Tribe. So, *A Tribe is the third division of Land occasioned by the third Collection of the People, whose functions proper unto that place are contained in the five foregoing Orders.*

The Institution of the *Common-wealth* was such as needed those props and Scaffolds, which may have troubled the Reader, but I shall here take them away and come unto the Constitution which stands by it selfe and yeelds a clearer prospect.

Constitution of the Common-wealth. The Motions by what hath been already shewn, are Spherical, and sphericall motions have their proper Center, for which cause, (ere I proceed further) it will be necessary for the better understanding of the whole, that I discover the Center whereupon the motions of this *Common-wealth* are formed.

The Center or Basis of every Government, is no other then the Fundamentall Lawes of the same.

Fundamentall Lawes are such as state what it is that a man may call his own, that is to say, Proprietie; and what the meanes be whereby a man may enjoy his own, that is to say Protection; the first is also called Dominion, and second Empire or Soveraigne power, whereof this (as hath been shewn) is the naturall product of the former, for such as is the Ballance of the Dominion in a Nation, such is the nature of her Empire.

Wherefore the Fundamentall Lawes of *Oceana*, or the Center of this *Common-wealth* are the *Agrarian*, and the *Ballot*. The

Agrarian

Agrarian by the Ballance of dominion preserving equalitie in the Roote, and the *Ballot* by an equall rotation conveying it into the branch, or exercise of Soveraigne power: as to begin with the former appeareth, by

The Thirteenth Order, Constituting the Agrarian Lawes of Oceana, Marpesia and Panopea, whereby it is ordained, First, for all such Lands as are lying and being within the proper Territories of Oceana, that every man who is at present possessed, or shall hereafter be possessed of an Estate in Land exceeding the Revenue of two thousand pounds a year, and having more then one Son, shall leave his Lands either equally divided among them, in case the Lands amount unto above 2000 l. a year unto each; or so near equally (in case they come under) that the greater part or portion of the same remaining unto the eldest exceed not the value of two thousand pounds Revenue. And no man not in present possession of Lands above the value of two thousand pounds by the year, shall receive, enjoy, (except by Lawful Inheritance) acquire or purchase unto himself, Lands within the said Territories amounting with those already in his possession, above the said Revenue. And if a man have a daughter, or daughters, except the be an Heir, or they be Heirs, he shall not leave or give unto any one of them in Marriage or otherwise for her portion above the value of one thousand five hundred pounds in Lands Goods and Moneys: Nor shall any Friend, Kinsman, or Kinswoman adde unto her or their Portion or Portions that are so provided for, to make any one of them greater: Nor shall any man demand, or have more in marriage, with any woman. Nevertheless an Heir shall enjoy her Lawfull Inheritance, and a Widow whatsoever the bounty or affection of her husband shall bequeath unto her, to be divided in the first Generation, wherein it is divisible according as hath been shewn. *c.5.Ord.*

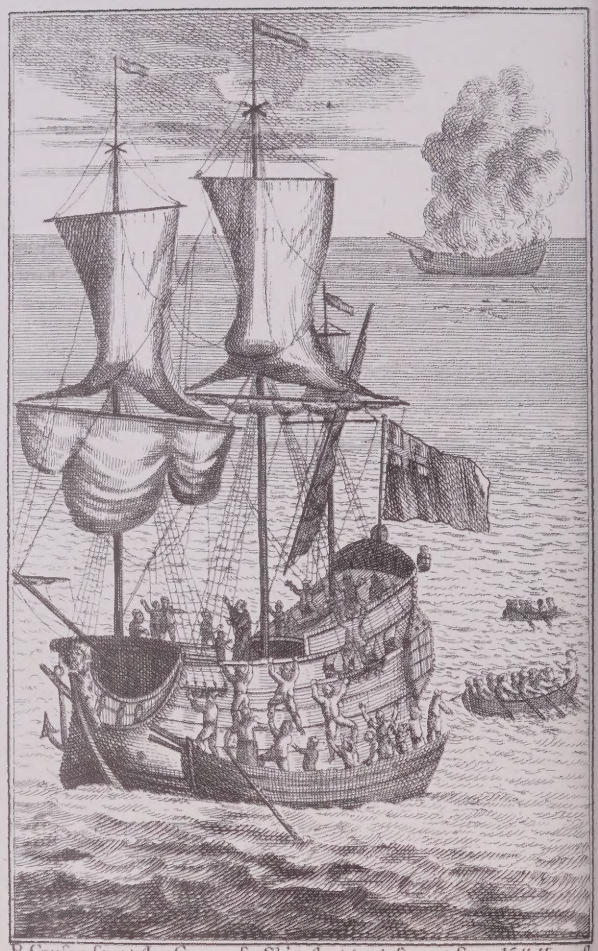
Secondly, for Lands lying and being within the Territories of Marpesia, the Agrarian shall hold in all parts as it is established in Oceana, save onely in the Standard, or Proportion of Estates in Land, which shall be set for Marpesia at five Hundred pounds.

And thirdly, for Panopea, the Agrarian shall hold in all parts, as in Oceana. And whosoever possessing above the proportion allowed by these Lawes, shall be lawfully convicted of the same, shall forfeit the overplus unto the use of the State.

Agrarian

30. The Common-wealth of Oceana.

Although *The Commonwealth of Oceana* was well received during the Protectorate, when Cromwell died in 1658, Charles II reclaimed the throne, initiating a resurgence of monarchist writings. In response to *The Commonwealth of Oceana*, Matthew Wren wrote a treatise condemning the republican sentiments expressed in Harrington's work. Harrington was later imprisoned as a potential antimonarchist, for conspiring against Charles II, and for threatening English constitutional law.



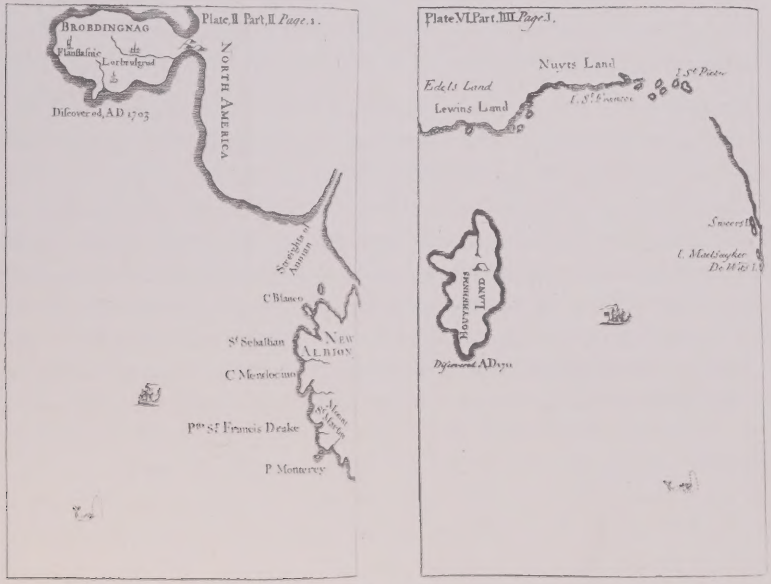
31. *The Life and Strange Surprizing Adventures of Robinson Crusoe.*

31. Daniel Defoe (1661?–1731). *The Life and Strange Surprizing Adventures of Robinson Crusoe.* London: W. Taylor, 1719-1722.

Daniel Defoe was sixty when he wrote *Robinson Crusoe* in 1719. Written as though recounting real events, it was Defoe's first attempt at fiction. Narrated in the first person, Robinson Crusoe runs away from home and enlists aboard a ship. Years later, he is shipwrecked on a deserted island in the Caribbean off the coast of Trinidad. Convinced that he is the sole survivor, Crusoe trusts in God for self-reliance and gathers supplies to create a minimal level of civilized living. Crusoe plants and tends corn, finding happiness in the life he has fashioned for himself:

> …how much more happy this life I now led was, with all its miserable circumstances, than the wicked, cursed, abominable life I led all the past part of my days; and now I changed both my sorrows and my joys; my very desires altered my affections.

Revitalized in the world he has created for himself, Crusoe values the utility of the things he can use, spurning the artificiality of money, fashion, and self-indulgence. The book advocates moral behaviour in a milieu devoid of religious or state influence and with no witnesses to shame a law-breaker. On the eve of the industrial revolution and mass bureaucracy, Defoe's *Robinson Crusoe* extols the value of personal fulfillment through hard work.



32. Travels into Several Remote Nations of the World.

32. Jonathan Swift (1667–1745). *Travels into Several Remote Nations of the World.* London: B. Motte, 1726.

On its publication in 1726, *Gulliver's Travels* was an immediate success, and has maintained its uncontested position as one of the greatest satires in English literature. Swift's story applies utopian and dystopian principles to the correction of the ills of English society. In the fourth book, Lemuel Gulliver encounters a race of equine creatures known as Houyhnhnms who segregate the Yahoos, an unpleasant race of humanoids. The Houyhnhnms live in a self-styled utopia, demonstrating the extreme of Plato's concept of reason, whereas the Yahoos epitomize passion, mimicking the perverted side of human nature. Gulliver, thrilled to find a people he can emulate, embraces the philosophy of the Houyhnhnms.

> As these noble *Houyhnhnms* are endowed by Nature with a general Disposition to all Virtues, and have no Conceptions or Ideas of what is evil in a rational Creature; so their grand Maxim is, to cultivate *Reason*, and to be wholly governed by it.

Because Gulliver resembles the Yahoos in appearance and behaviour, he is forced to leave. Unable to reintegrate into English society with his wife, he shuns all humans and spends his evenings trying to communicate with his horses in the Houyhnhnm language.

33. Simon Berington (1680–1755). *The Memoirs of Sigr Gaudentio di Lucca.* London: T. Cooper, 1737.

Despite the apparent Italian source of the work, implicit in the title, an Italian edition was never printed in the eighteenth century. First published anonymously in 1737 in English, the work was one of the most successful novels of the period, and was translated into French, Dutch and German. It was not until 1785 that authorship of the work was finally attributed to the English Catholic priest Simon Berington. The book presents itself as the confession and examination of Gaudentio di Lucca before the Fathers of the Inquisition in Bologna. The preliminary section of the *Memoirs* recount the adventures of Gaudentio among the Mezzoranians in an unknown country in equatorial Africa. The middle section focuses on the Mezzoranians' history and institutions, and describes a utopia in the literary tradition of Thomas More, Tommaso Camponella, and Francis Bacon. The remainder of the *Memoirs* concludes with Gaudentio's release from the Inquisitors. The narrative is intermittently interrupted by the Inquisitors, and the text is annotated with lofty footnotes, attributed to an editor, Signor Ruedi. The work itself is essentially a series of narratives, with no fewer than six narrative voices, each integrated into the text to lend it a semblance of credibility and authority. The complicated plot only adds to the mystery of the story, the question of authorship, and the credibility of the Mezzoranians at a time in history when European countries were still discovering uncharted lands and peoples.

34. Samuel Johnson (1709–1784). *The Prince of Abissinia.* London: [s.n.], 1759.

Samuel Johnson wrote *The Prince of Abissinia* within a week in order to meet the expenses of his mother's funeral. It is arguably one of the wisest books ever written. The poem is set in Ethiopia where a young boy, Rasselas, the Prince of Abissinia, allows youthful idealism to blind him to the imperfections of human nature. Rasselas grows up in the Happy Valley, an earthly paradise, where all his wants are satisfied. However, Rasselas begins to feel constricted, and compelled by curiosity about the outside world, escapes with his sister and tutor to find happiness in the world beyond the wall. He meets with all manner of men but finds that none are happy. This is particularly evident in his encounter with some shepherds:

> They were so rude and ignorant, so little able to compare the good with the evil of the occupation, and so indistinct in their narratives and descriptions, that very little could be learned from them. But it was evident that their hearts were cankered with discontent; that they considered themselves as condemned to labour for the luxury of the rich, and looked up with stupid malevolence towards those that were placed above them.

The Prince of Abissinia is a satire against hope. Johnson deludes his readers into expecting a blissful, luxuriant Eden, but instead they find an imperfect world that is already familiar to them

35. Louis-Sébastien Mercier (1740–1814). *Memoirs of the Year Two Thousand Five Hundred.* London: [s.n.], 1772.

For many years Louis-Sébastien Mercier's novel was believed to be the first literary utopia set in the future. While we now know that it was not the first, it nevertheless long played an important role in the development of the genre. Mercier created a new literary device setting his ideal society in a not-so-distant future, rather than in a far-away land. The anonymous protagonist of the story is an unnamed man who awakens from a 672-year sleep to find Paris transformed. Marked by broad avenues, amiable and orderly people, carriages reserved only for the elderly and officials, an absence of prostitutes or crowds in the street, a completed Louvre, and efficient hospitals based on science – Paris has become an almost perfect city. The poor and the homeless still exist, but many of the social and economic inequalities that would later fuel the French Revolution, have been resolved.

36. A Description of Millenium Hall

36. Sarah Scott (1723–1795). *A Description of Millenium Hall.* London: T. Carnan and F. Newbery, 1778.

First published in 1762, *A Description of Millenium [sic] Hall* was Sarah Scott's most popular novel and went through four editions by 1778, this being the fourth. *Millenium Hall* was particularly notable for its description of a separatist retreat where women could enjoy considerable educational opportunities, and organize their lives largely without male assistance, with a resulting increase in selflessness and cooperation. Some quarters of eighteenth-century European society experienced a general increase in political and gender equality that was reflected in literary utopias, such as this novel, where women are portrayed as having greater control over their lives. This is particularly evident in later eighteenth-century works like Lady Mary Hamilton's utopian work *Munster Village*, and Mary Wollstonecraft's treatise *A Vindication for the Rights of Women* asserting that women only appear to be inferior to men because of the lack of educational opportunities available to them for self-improvement.

37. Edmund Burke (1729–1797). *A Vindication of Natural Society.* London: Printed for M. Cooper, 1756.

Edmund Burke is principally known for his political writings and his career as a politician. In 1756 he published his first work, *A Vindication of Natural Society* that contrasted 'artificial' or 'political' society with a simpler, happier ideal of the state of nature. *A Vindication of Natural Society* was perhaps the first modern expression of rationalistic and individualistic anarchism. A satire on the deism of Viscount Henry St. John Bolingbroke, Burke's work challenges Bolingbroke's views on religion, civil society and government, reasoning that his arguments against revealed religion could apply to all institutions. Although Burke attempted to write his work in imitation of Bolingbroke's style, his readers missed the point of the satire – a fact explicitly stated by Burke in the preface to the second edition. William Godwin considered Burke's treatise to be the first literary expression of philosophical anarchism, and acknowledged its strong influence on the formation of his own beliefs expressed in *An Enquiry Concerning Political Justice* in 1793.

38. William Godwin (1756–1836). *An Enquiry Concerning Political Justice.* London: Printed for G.G.J. and J. Robinson, 1793.

Dubbed the founder of English philosophical anarchism, William Godwin is best known as the author of this treatise. Published during the French Revolution, the text established Godwin as a champion of individual liberty, who asserted the individual's right to form his or her own judgment without fear of suppression by Government or other external forces:

> Above all, we should not forget that government is an evil, an usurpation upon the private judgement and individual conscience of mankind; and that, however we may be obliged to admit it as a necessary evil for the present, it behoves us, as the friends of reason and the human species, to admit as little of it as possible, and carefully to observe whether, in consequence of the gradual illumination of the human mind, that little may not hereafter be diminished.

In acknowledging that government is a necessary evil, Godwin asserted that the right of individuals to self-expression was only possible in a perfect society based on minimal government intervention and cooperation. The abolition of marriage, religion, and private property were steps towards a realistic solution to society's social and political issues.

39. Thomas Robert Malthus (1766–1834). *An Essay on the Principle of Population.* London: J. Johnson, 1798.

William Hazlitt (1778–1830). *A Reply to the Essay on Population.* London: Arliss & Huntsman, 1807.

After the French Revolution, warnings of the inevitable failure of all forms of utopian societies took their cue from Thomas Robert Malthus's *An Essay on the Principle of Population.* First published in 1798, Malthus's central premise was that any society, however ideal, would inevitably be faced with overpopulation, leading to the social ills of poverty, hunger, disease, and war. Malthus's arguments were perhaps the greatest critiques of the utopian ideals. *An Essay on the Principle of Population* was such a heavy blow to utopian visions that it could arguably have been the foundation of many of the later nineteenth-century and twentieth-century dystopias that emphasized the failure of utopias despite their good intentions, and their replacement by dystopian nightmares. Malthus's views were deeply shocking to many in Britain, including William Hazlitt who published a collection of letters directed against Malthus's thesis that any idealistically constructed society is doomed to overpopulation, and is, therefore, susceptible to the ills of dystopias.

Case Seven: Quest for Equality

Man is born free, and everywhere he is in chains.
Jean-Jacques Rousseau, *The Social Contract*

Although equality and freedom have been goals pursued by many cultures and organizations around the world since the beginning of recorded history, the nineteenth century saw the emergence of cross-social structures from which people could launch and establish an egalitarian society. Writing in the eighteenth century, Jean-Jacques Rousseau opened *The Social Contract* with the memorable phrase, 'man is born free, and everywhere he is in chains.' Indeed, many would wish to begin life anew with a *tabula rasa,* but at birth the established social, political, cultural, and economic structures undermine that ability. In the wake of the Enlightenment and the French and American Revolutions, nineteenth-century European and American writers, philosophers, and politicians began to believe in grand ideals like equality for all men and women, all ethnicities and cultures, and all classes. Events like the abolition of slavery, the unionization of workers, and general emancipation led to the eventual enfranchisement of millions of marginalized people around the globe. From international movements came calls for the reform of contemporary political and economic structures, such as monarchies and capitalism, which were perceived by many to be the ultimate source of universal inequality. With these vast critiques, however, also came practical suggestions for the improvement of society, as well as concrete proposals for the establishment of true and lasting justice.

40. Charles Fourier (1772–1837). *Le nouveau monde industriel et sociétaire.* Paris: Bossange père [et] P. Mongie ainé, 1829.

Along with Robert Owen, Charles Fourier was one of the most prominent utopian-socialists of the early nineteenth century. Fourier became convinced that a thorough study of Western society and capitalism would reveal the problems endemic within it, such as poverty and disenfranchisement. A forerunner of the communistic writings of Karl Marx and Friedrich Engels, Fourier believed that the chief flaws of modern development could be solved by a system of community life revolving around a central building, the *phalanstère*, or phalanx. Work would be transformed into 'attractive labour,' with many differing tasks performed daily, combined with ample opportunities for entertainment. Reward for labour would not be communal, but based on the three factors of capital, labour, and talent. *Le nouveau monde industriel et sociétaire* was one of the main expressions of Fourier's utopian-socialist philosophy. This first edition, although a slim volume, contained detailed instructions for how to create a phalanx. While not as influential as Marx and Engels's *Communist Manifesto*,

Fourierist groups arose in many places, as did many communes loosely based on Fourier's ideas. The most famous of them, Brook Farm in the United States, even published an unofficial journal, the *Harbinger*, promoting Fourierism. Nathaniel Hawthorne (1804–1864), a founding member of Brook Farm, would later fictionalize his experience in his utopian novel *The Blithedale Romance.*

41. Robert Owen (1771–1858). *The Book of the New Moral World.* London: E. Wilson, 1836-1844.

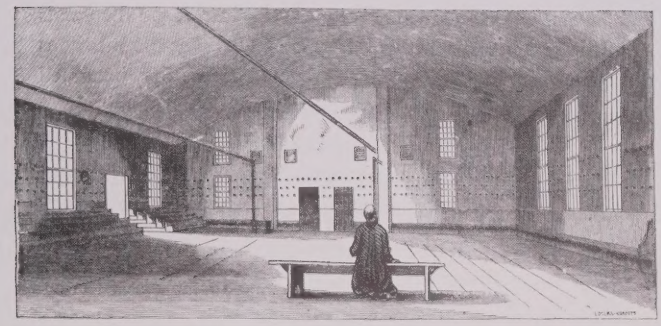
Like most utopian-socialists, Robert Owen put his ideas into practice. At an early age he became involved in the textile industry and by 1800 had taken control of the mills at New Lanark in Scotland. Within a decade he had amassed a considerable fortune and had become increasingly involved in the reform of labourers' working and living conditions, which subsequently led him to make drastic changes at New Lanark. Thousands of visitors would come each year to see his model industrial mill, and by the end of the nineteenth century, nineteen Owenite model communities had been established across England, Scotland, Ireland, and the United States. Although many of the communities were unsuccessful and lasted only a few years, Owen had awakened many to the possibility of improving the human condition by effecting social and economic change in the life of workers. In 1835, seeing that his model could be applied to society as a whole, he formed the Association of All Classes of All Nations, later renamed the Universal Community Society of Rational Religionists, or Rational Society for short. It was during this period that the Owenite movement gained momentum, publishing a regular paper, *The New Moral World,* from 1834 to 1845. It was also during this time that he published his most extensive work on his ideals for a rational society, *The Book of the New Moral World,* which was issued in seven volumes from 1836 to 1844.

42. Karl Marx (1818–1883) and Friedrich Engels (1820–1895). *Das kommunistische Manifest.* London: German Cooperative Publishing Co., 1890.

The *Communist Manifesto* established the platform of the Communist Party and proclaimed the desirability and inevitability of a full-scale overthrow of nineteenth-century industrial capitalism by the working class. The abolition of private property was the stated universal goal of the movement, to be achieved through a unified working class revolution. The revolution would result in the temporary dictatorship of the proletariat in which state confiscation and redistribution of property on an equal basis would take place following the final clash between the bourgeoisie and the working class. This revolution would then be followed by the emergence of a classless society, a millennial heaven on

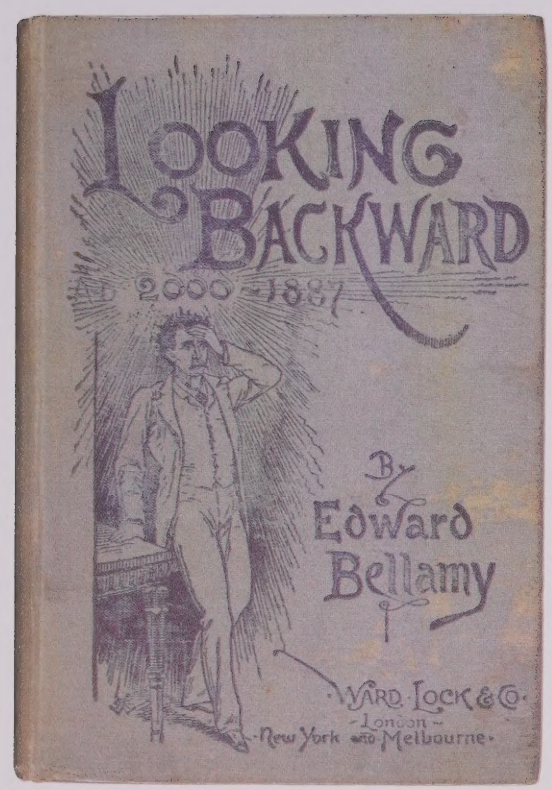
earth. Originally published in London in 1848, Karl Marx and Friedrich Engels's culturally pervasive work has been published countless times in numerous countries around the world, consequently becoming a catalyst for international socialist and revolutionary movements.

43. Charles Nordhoff (1887–1947). *The Communistic Societies of the United States.* London: J. Murray, 1875.



One of the persistent themes in American history has been the urge to abandon the city and return to the land in order to create the perfect society. With the open frontier of the American plains, the nineteenth century saw a huge communal living movement in which different Christian religious groups attempted to establish functional utopian communities. A chain of prosperous agricultural colonies from New England to California began to emerge which were described by Charles Nordhoff during his travels across the country, documenting his experiences with the people and cultures within these communities. Nordhoff visited all of the major settlements, including the Shakers, the Amana Colony, the Society of Separatists, the Perfectionists, the Icarians, and other long-forgotten communities. He includes extensive information on their religious beliefs, poetry, architecture, internal politics, living arrangements, and sexual practices. In many senses this book was an ethnographic work documenting the unique communities that tried to improve the lives of their people. While many of these communities no longer exist, they left a lasting legacy: that it is always possible to dream of new societies and make them reality by digging up the soil and planting the first seeds of their utopian visions.

43. The Communistic Societies of the United States



44. Looking Backward, 2000-1887

44. Edward Bellamy (1850–1898). *Looking Backward, 2000-1887.* London: Ward, Lock & Co., 1890.

Looking Backward, first printed in 1888, gave Edward Bellamy cult status in the United States, and resulted in the foundation of dozens of Bellamy clubs, as well as the creation of a socialist-style movement that Bellamy termed 'Nationalism'. The movement promoted economic justice, technological innovation, universal labour, and social equity as a replacement for capitalist exploitation. The story follows Julian West, who sleeps for 113 years, awakening to find himself in the futuristic Boston of the year 2000.

> Moving in that vivid dream-world, in that glorious city, with its homes of simple comfort and its gorgeous public palaces… faces unmarred by arrogance or servility, by envy or greed, by anxious care or feverish ambition, and stately forms of men and women who had never known fear of a fellow man or depended on his favour, but always, in the words of that sermon which still rang in my ears, had 'stood up straight before God'

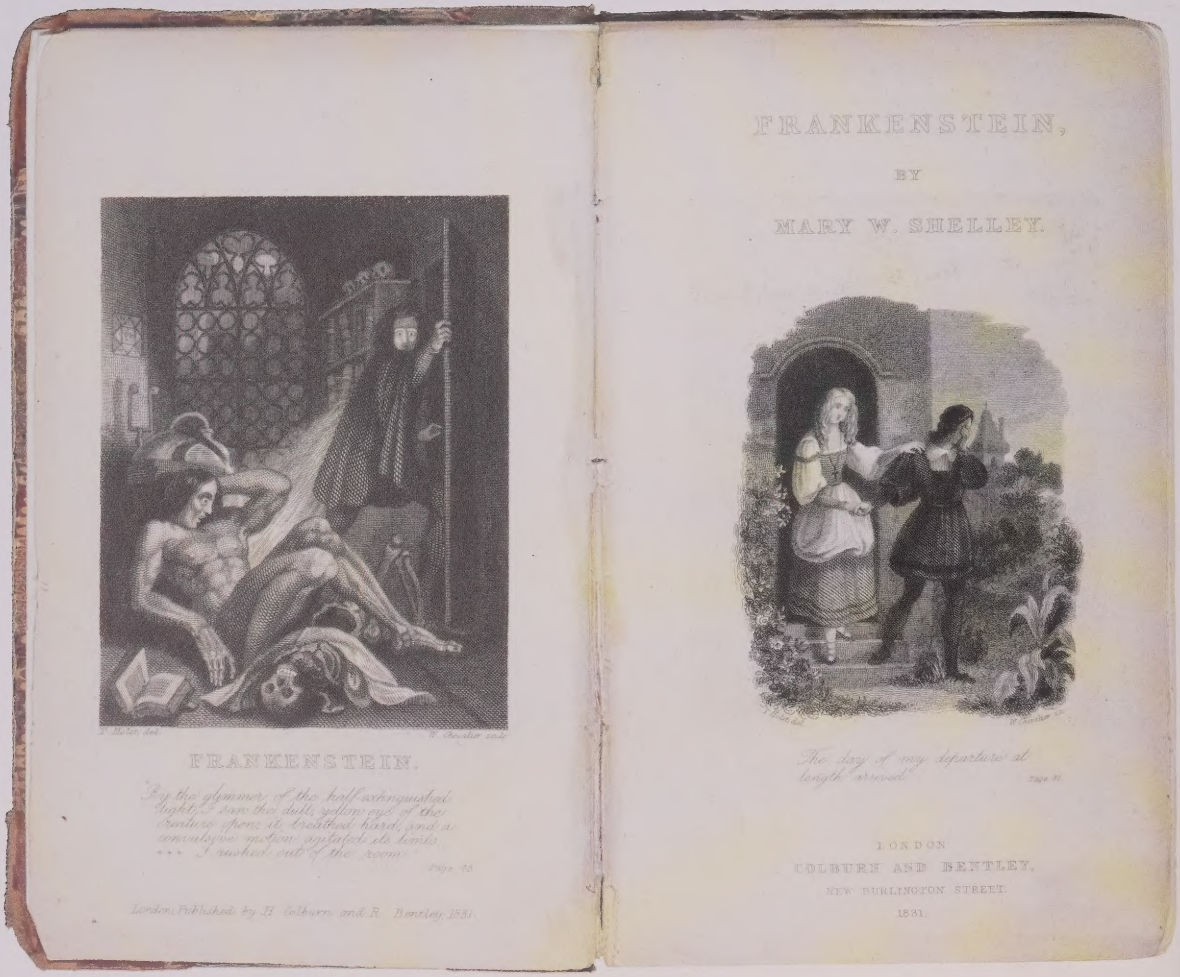
In this society where men and women are equal, have full access to education, and are without financial worry, Julian discovers a place where social ills appear to have been eliminated. In a dream, however, he returns to 1887 Boston where his stories of this egalitarian future are considered to be the ravings of a madman. Fortuitously, he wakens from the nightmare to find himself back in 2000 Boston, safe once again in his utopia.

45. William Morris (1834–1896). *News from Nowhere.* London: Reeves & Turner, 1891.

Much like Edward Bellamy's *Looking Backward,* William Morris's *News from Nowhere* also begins with a man waking one morning to find himself in a world completely unlike the world in which he fell asleep. Leaving nineteenth-century industrial London behind him, William Guest wakes up in the twenty-first century in a communist society called Nowhere. As he travels through the city he finds that many of the divisions of Victorian England are absent: education is available to all those who desire it; slums, poorhouses, and factories have vanished; political decisions are made by all through a majority vote in the communes; and women have been freed from the traditional gender roles that prevented their advancement. Unlike *Looking Backward* which saw technology and industry as methods for creating equality in society, Morris's metropolis of Nowhere proposes a rural version of urban life, where people work with few machines and without large-scale industry to achieve the social equality that was missing from nineteenth-century London.

46. H.G. Wells (1866–1946). *A Modern Utopia.* London: Chapman & Hall, 1905.

Considered to be one of the founders of modern science fiction, H. G. Wells began his career as a dystopian satirist and spent most of his life writing variations on the theme of utopia. Although many of his earliest works – *The Time Machine, The Island of Doctor Moreau, The Invisible Man, War of the Worlds,* and *The First Men in the Moon* – were very much dystopian novels, *A Modern Utopia* reflects a time when Wells believed a better society could be created through a new world-state. The story is set on a planet much like earth, but different in that the inhabitants have created a perfect global society, a utopia, in which the problems of society have been eradicated through developments in science and technology. This modern utopia is ruled by the Samurai, a moral and spiritual ruling class that leads a spartan life to govern the planet. Wells's core utopian themes in the novel focus on the need to resurrect a strong sense of civic responsibility, to cultivate a ruling elite, and to harness science and technology to serve human needs. From *A Modern Utopia* onwards, Wells unceasingly advocated some form of new world-state that would solve society's issues. But as the twentieth century progressed, he became disillusioned with the idea of a world-state, witnessing the collapse of the League of Nations, while the world slid into a global war for the second time in a generation.



47. *Frankenstein, or, The modern Prometheus.*

Case Eight: Beyond our World

Face this world. Learn its ways, watch it, be careful of too hasty guesses at its meaning. In the end you will find clues to it all.
H.G. Wells, *The Time Machine*

The genre of science fiction challenges the boundaries of our imaginations and pushes us into new realms of ideas that have not yet been conceived. Many of the movements within technology, medicine, philosophy, and ethics would not have been possible without the imaginations of creative writers who provided answers to the burning questions on which we had only just begun to speculate. What would happen if we could travel to the future? What would happen if aliens invaded? Can we create new species or artificial intelligence? When these questions were posed, they were as implausible as were the answers provided. For almost two hundred years writers have taken us to distant planets, unimaginable futures, and pushed nature to the limits. In doing so, they have made us believe that a future, utopian society is possible. However, alongside these journeys were dystopic visions with colossal consequences for the future of humanity and society. As we journey to these visions beyond our world, we should do so cautiously. As the Time Traveller once said, muttering to himself in H. G. Well's *The Time Machine*, 'Face this world. Learn its ways, watch it, be careful of too hasty guesses at its meaning. In the end you will find clues to it all.'

47. Mary Wollstonecraft Shelley (1797–1851). *Frankenstein, or, The modern Prometheus.* London: H. Colburn and R. Bentley, 1831.

Mary Shelley's first novel *Frankenstein*, which was written when the author was eighteen, is often regarded as the first science fiction novel. While staying at Villa Diodati on Lake Geneva in the summer of 1816, Lord Byron challenged Shelley to write a ghost story. Little did Shelley know that her story would become one of the most significant narratives in literature and film. The story revolves around the tension between the protagonist, scientist Victor Frankenstein, and the antihero, the unnamed Creature, who was created by him. The novel deals with questions of alienation and human nature, wherein the Creature struggles with its creator and society to find a place in the world, with perilous consequences for the characters involved. The first popular edition of *Frankenstein* was the third, published in 1831 by Henry Colburn and Richard Bentley, as one of a series of monthly single-volume reprints. What distinguishes this edition from the previous two, published in 1818 and 1823 respectively, was that it was the first to feature an illustration of Frankenstein and the Creature, displaying the grotesque, inhuman-looking Creature sprawled over the floor next to his terrified creator.

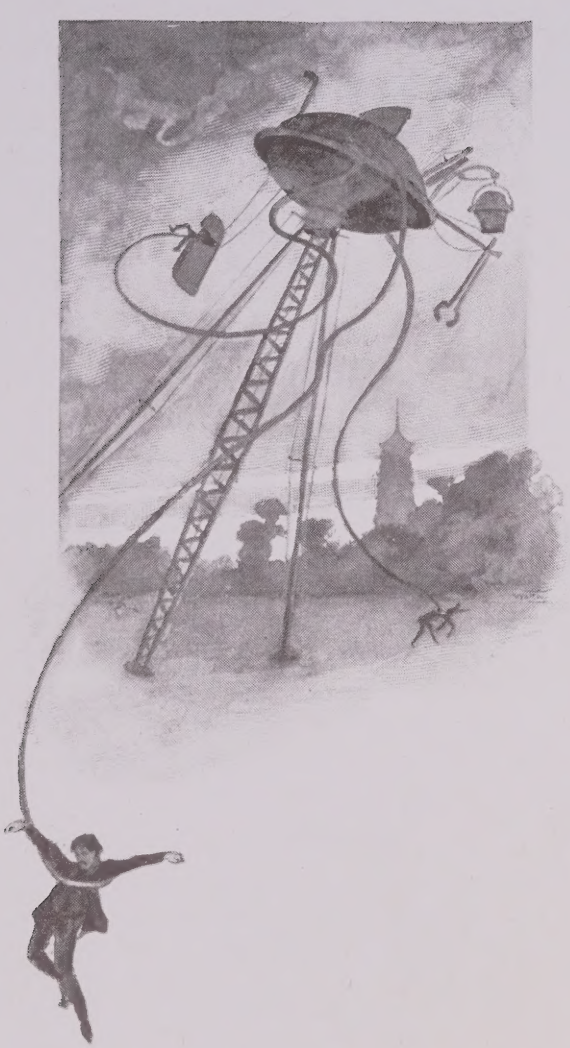
48. The Coming Race, or, The New Utopia.

48. Baron Edward Bulwer-Lytton (1803–1873). *The Coming Race, or, The New Utopia.* London: G. Routledge, 1887.

A firm believer in scientific progress and evolution, Baron Bulwer-Lytton was convinced that a more perfect human race was possible through social engineering. First published in 1871, *The Coming Race, or The New Utopia* is told from the perspective of a nameless American who descends into a mineshaft and discovers a subterranean world known as An. In this world disease, poverty, and traditional forms of government do not exist. The people there, known as Vril-ya, are a tall, winged, superior race with liberated women who are more intelligent than men. Robots do most of the manual labour and the people possess an electromagnetic power, known as Vril, that can both destroy or restore. *The Coming Race* satirizes middle-class American values, Darwinian evolutionary theory, and the use of science and technology to wield power. While Vril-yan society is far from perfect, it is a kind of utopia where the inhabitants are able to manipulate society to their own ends at the power of the Vril.

49. H.G. Wells (1866–1946). *The Time Machine.* New York: Random House, 1931.

First published in 1895, Wells's *The Time Machine* recounts the journey of the nameless Time Traveller who visits the year 802,701 in a time machine of his own invention. On his travels he meets the Eloi, a society of small, graceful, childlike adults, who live in small communities within large and futuristic, yet slowly deteriorating, buildings, doing no work, and enjoying a lavish diet. The Time Traveller soon encounters the Morlocks, an underground species that maintains the above ground paradise through technology and industry, and feed on the Eloi like ranchers raising livestock for food. Wells's vision of a dystopian future warns against continued industrialization and the exploitation of the working class. The Time Traveller continues further on into the future, only to find that in the year 30,000,000 all life has disappeared from the surface of the earth, leaving only a barren landscape. This illustrated edition included a new preface by H. G. Wells, and numerous block illustrations by the type-designer, book designer, and illustrator W.A. Dwiggins. The title page displays a rendering of the heavily mechanized time machine.



50. The War of the Worlds

50. H.G. Wells. *The War of the Worlds.* New York: Harper, 1898.

The War of the Worlds was the first piece of science fiction to present Martians as hostile and technologically advanced aliens. The literary fashion of the Victorian era had been to portray Martians as superior to humans, as well as wise, benevolent, and peaceful. However, *The War of the Worlds* purports to be a first-person narrative by an unnamed protagonist and his brothers escaping London to the countryside during a Martian invasion of earth. The narrator soon discovers that the Martians are harvesting humans for their blood as a form of nourishment. The novel presents a disturbing vision of conquest and imperialism in a period of British history when these were seen as means to advance the interests of the British Empire, regardless of the effects they had on the people inhabiting the occupied territories. The novel was so convincing that when it was adapted as a radio drama as part of *The Mercury Theatre on the Air* series, narrated by Orson Welles, it created widespread panic among many of its listeners, who believed a genuine Martian invasion was underway. Since the publication of *The War of the Worlds* there have been numerous literary dystopias depicting humanity in a post-conquest world overrun by alien societies. The most notable of these have been translated into films and television programmes like *Independence Day, Doctor Who,* and *Cloverfield.* This first edition of *The War of the Worlds* was accompanied by several illustrations depicting an alien invasion in Victorian London.

51. Rudyard Kipling (1865–1936). *With the Night Mail: a Story of the Year 2000.* New York: Doubleday, Page, 1909.

Although more famous for his children's novel *The Jungle Book*, Kipling also wrote successful science fiction short stories. First published in McClure's Magazine, *With the Night Mail* explores one aspect of what life would be like in the year 2000. Narrated by an unnamed reporter, the story follows a Night Mail run on an airship from London to Québec. Battling the perfect storm, the story shows how technological advancements can affect the lives of ordinary people. The Aerial Board of Control, or A.B.C., not only manages the air traffic for the whole world, including the Night Mail run, but also enforces a technocratic system of command and control in world affairs through its ability to control the skies. Published less than two years after the Wright Brothers' first successful flight, this dystopia depicting the manipulation of technological power highlights the potential danger of allowing a person, or group of persons, to monopolize technology.

51. With the Night Mail: a Story of the Year 2000

52. Karel Čapek (1890–1938). *R.U.R. Rossum's Universal Robots.* Prague: Vydalo Aventinum, 1920.

The word 'robot,' derived from the Czech word 'robota,' meaning 'work', was used for the first time in this dystopian science fiction play by Karel Čapek. First published in Czech, the play was translated into English in 1923 and performed on the stage in London and New York during the mid-1920s. Set on a fictional island known as Rossum's Island, robots are manufactured on assembly lines to replace human labourers that cease to reproduce. Rossum's Universal Robots are identical to human beings, but lack a soul and emotions, making them a more valuable work force than their human counterparts. The play explores a critical approach to the use of machines to replace human labour, while at the same time providing a warning against technological development. Čapek's dystopian vision leaves no doubt as to

his fear for the world when technology moves faster than human ethical control. Like *Frankenstein* before it, and films like *Blade Runner* and *Battlestar Galactica* after it, Čapek's *R.U.R.* shows the dire consequences humans may face if they continue to dabble in the creation of a sub-race. However, *R.U.R.* raises an interesting question: can the human soul and emotions be replicated?

53. Aldous Huxley. *Island*. New York: Harper & Brothers, 1962.

Published in 1962 shortly before his death, *Island* was Aldous Huxley's final novel. Though remembered for his dystopias *Brave New World* and *Brave New World Revisited*, Huxley's final work depicts a utopia. The novel centres around Will Farnaby, who deliberately shipwrecks his boat on the forbidden South Sea island of Pala, where he learns the story of this would-be perfect utopian society. The Palanese chose to remain secluded from the modern world, shunning industrialization and consumerism. Reflecting Huxley's interest in Buddhism, mysticism, and experimentation with hallucinogenic drugs, the Palanese believe in neither religion nor dogma, but strive for a higher awareness of earthly life and the life of the senses. To this end they use a drug called the 'moksha-medicine,' to gain a glimpse of the world as it looks to someone who has been liberated from the bondage of the ego and modern society. It is through this realization, this spiritual insight, that they find their own perfect society, their own utopia.

54. Ursula K. Le Guin (1929–). *The Left Hand of Darkness*. New York: Ace Publishing, 1969.

Le Guin's numerous utopias are among some of the most important additions to the genre in the second half of the twentieth century. In her writings, she always attempts to portray the unsettled situation of present-day humanity in the light of a possible, alternative future. Her earliest work, *The Left Hand of Darkness*, explored gender roles through the portrayal of a planet inhabited by hermaphrodites. The Gethen have no sex and therefore no dual conception of gender. Male dominance, female dependency or childrearing, sexual tension, and physiological differences do not exist among the people, who have no experience of war and, consequently, no word for it. Le Guin's utopia brought gender to the forefront and raised the issue as to whether utopia was possible in a world where gender inequality exists. This first paperback edition has an illustrated cover designed by the artist Alex Ebel, with a stylized depiction of the artists Leo and Diane Dillon, who collaborated together on all of their artwork until Leo's death in 1979.

Maclean-Hunter Reading Room Cases
A Dark Place

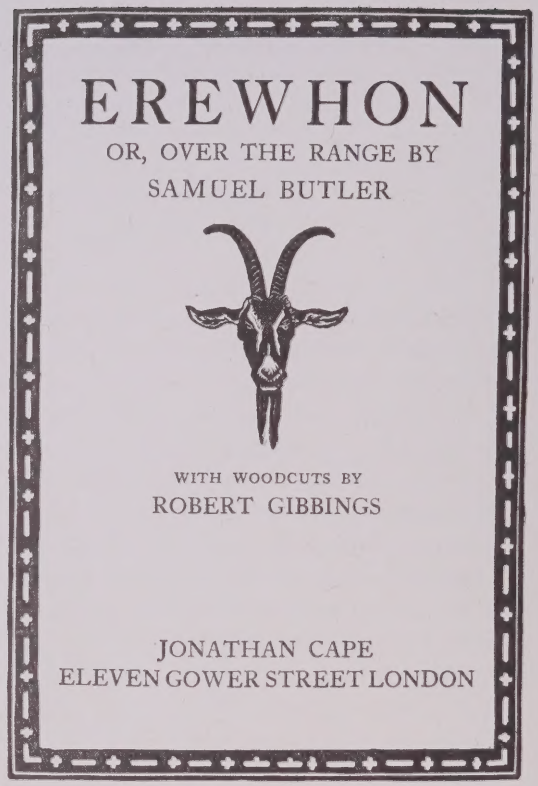
We have everything we need to be happy, but we aren't happy.
Something's missing.

Ray Bradbury, *Fahrenheit 451*

The nineteenth and twentieth centuries saw drastic changes in the economic, cultural, social, and political landscapes in Europe and North America that resonated around the globe. In the wake of the French Revolution came the Industrial Revolution, an event that exponentially increased the manufacturing and transportation capabilities of machinery. Political instability swept across much of the European continent as monarchies crumbled in the wake of both democratic and authoritarian rule. At the same time, scientific discoveries, such as evolutionary theory and resultant social Darwinism, challenged the widely held beliefs of Creationism, with effects lasting to the present day. Meanwhile the expansion of colonialism continued, with millions of people subjected to foreign rulers. While technological innovations advanced sections of society, other developments brought with them the tools to subjugate large masses of people on an unprecedented scale. As the world became smaller, fascist and communist dictatorships assumed the right to incarcerate millions of people in concentration camps and gulags. From the mid-nineteenth century onwards, therefore, there was a considerable literary shift towards the concept of dystopia, a dark place distinct from the idealistic visions of earlier centuries. Authors continued to write on contemporary events, but their focus shifted to the evils of capitalism, fascism, communism, social Darwinism, and dictatorship. In this next case, these dark places revealing the other side of the double-edged sword to Western progress will be explored.

55. Samuel Butler (1835–1902). *Erewhon, or, Over the Range.* London: Jonathan Cape, 1923.

Like Thomas More before him, Samuel Butler based his city of 'Erewhon' on an anagram of Nowhere. Set in a pastoral location, Butler's *Erewhon* satirizes both technology-based ideals of progress and social Darwinism. The story begins with Higgs, the narrator, exploring a sparsely populated coastline in New Zealand, where Butler had spent several years raising sheep. Higgs meets a chieftain and herder named Chowbok who leads him into town where he is placed under house arrest for wearing a watch, or a 'machine.' Imprisoned for a while, Higgs learns to speak the local language, and is eventually released



55. Erewhon, or, Over the Range.

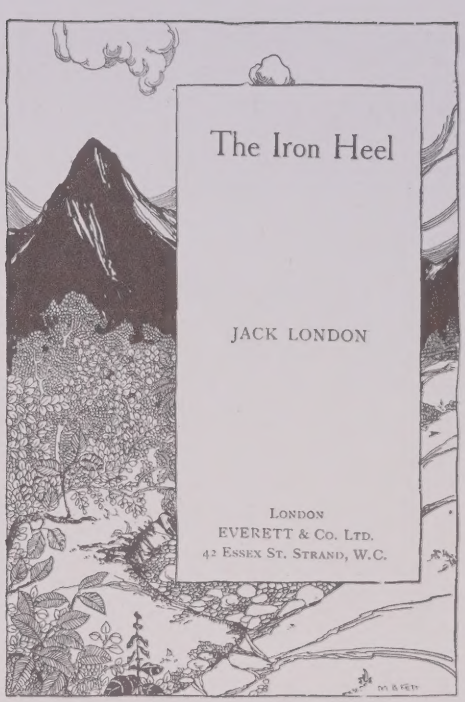
only to be blindfolded and led to the mysterious and hidden metropolis of Erewhon. There he learns about the culture, governmental structure, and laws of the city.

> That in that country if a man falls into ill health, or catches any disorder, or fails bodily in any way before he is seventy years old, he is tried before a jury of his countrymen, and if convicted is held up to public scorn and is sentenced more or less severely as the case may be.

Higgs later attends the trial of a man who is accused of having consumption, found guilty, and sentenced to life imprisonment with hard labour. While this line of logic does not make sense to western conceptions of jurisprudence, Butler's satire highlights how many aspects of our penal system make no more sense than the Erewhonian punishment of illness.

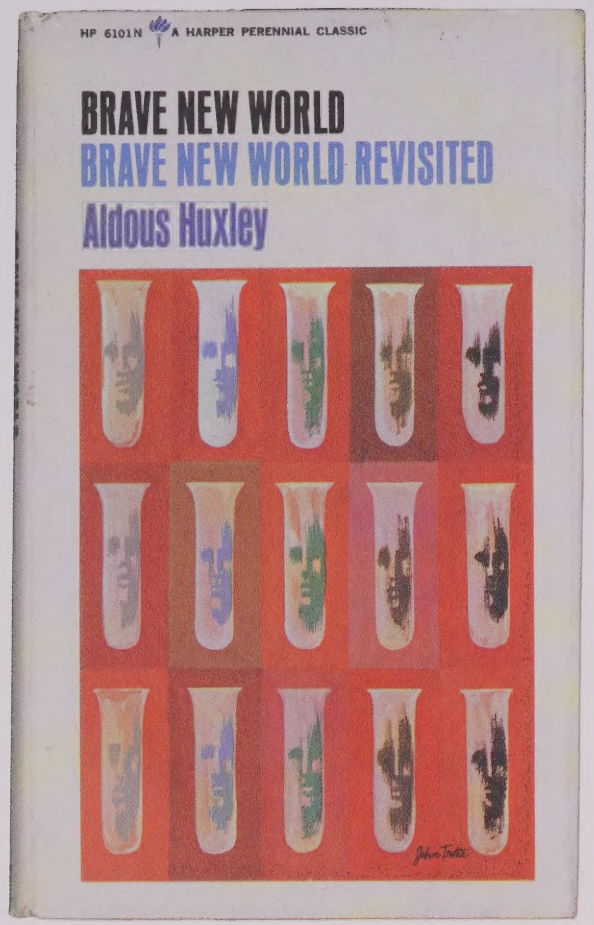
CAPITAL V. LABOUR.

56. The Iron Heel.



56. Jack London (1876–1916). *The Iron Heel.* London: Everett & Co, 1908.

Jack London's *The Iron Heel* is a revolutionary socialist novel that portrays a fascist, oligarchical dictatorship of Wall Street capitalists, intent on suppressing workers' rights. This dystopia, modeled on *The Communist Manifesto*, exposes the various stages of capitalism as described by Marx and Engels. Workers are repressed as ever more extreme fluctuations in the economic system occur, leading (as in the *Manifesto*) to a bloody revolution, constituting the main plot of the book. Set in the twenty-seventh century, it reflects events of the early twentieth century, as recorded in the memoirs of Avis Everhard, the widow of Ernest Everhard, a socialist who was crushed by the capitalists seven centuries earlier. The reminiscences reveal Everhard's efforts to challenge the capitalists by being elected to Congress and enduring imprisonment before being freed by socialist rebels. Owing to his involvement in an underground movement aimed at bringing about the collapse of the capitalist dictatorship, or the Iron Heel, he is eventually killed. London, however, concludes the dystopia with the final triumph of socialism over capitalism, leading to a true utopian era of peace and plenty.



57. Brave New World & Brave New World Revisited.

57. Aldous Huxley (1894–1963). *Brave New World & Brave New World Revisited.* New York: Harper & Row, 1965.

The most influential twentieth-century dystopian satires, Aldous Huxley's *Brave New World* and the sequel *Brave New World Revisited*, parody the dehumanizing techniques of persuasion and mind control. *Brave New World* describes a rigidly stratified society in which eugenic selection and social engineering secure a privileged ruling class and a vast pool of keen labour. Socially valuable practices and beliefs like literature, high art, religion, and even natural childbirth have all been abandoned. Babies are produced in test tubes in state-run hatcheries that produce five grades of human beings: Alphas, Betas, Gammas, Deltas, and semi-moronic Epsilons. Life outside of work is given up to pleasure, with sexual promiscuity running rampant, even among children. An instant escape from reality is provided through the 'feelies' and 'soma', a euphoric, hallucinogenic drug taken by everyone in the state. While in this dystopia it appears that a curtain has been pulled down over culture, social concerns such as disease, hunger, and unemployment have all been eliminated, leaving one to ponder where to draw the line with eugenics.

58. George Orwell (1903–1950). *Animal Farm.* New York: Harcourt, Brace and Co., 1946.

Satirizing the 1917 Bolshevik Revolution and the repressive style of government imposed by Lenin and Stalin, Orwell's *Animal Farm*, represented here in a proof copy, sounds a warning against revolutionary change. In this dystopia, a farmer named Mr. Jones habitually mistreats his animals, until a boar named Old Major takes charge and calls a meeting of the animals. Old Major compares humans to parasites who must be overthrown, but when he dies leadership devolves to two pigs, Snowball and Napoleon, who lead the revolution. Following its successful execution, the animals take control of the farm and begin to rebuild under the slogan 'all animals are equal.' As the novel progresses, Snowball is chased from the farm by Napoleon, who then assumes control of the farm. Napoleon's rule of the farm illustrates the axiom 'power corrupts but absolute power corrupts absolutely.' As the original ideals of the revolution begin to change, the ruling elite modifies the original slogan to 'all animals are equal, but some are more equal than others.'

59. George Orwell (1903–1950). *Nineteen Eighty-four, a Novel.* London: Secker & Warburg, 1949.

Probably the best known of all modern dystopias, Orwell's *Nineteen Eighty-Four* describes a British totalitarian state under the control of a mysterious dictator, Big Brother. Foreshadowing the rise of telecommunications as a method of surveillance, the dystopia presents a state where children betray their parents, party members denounce each other, and an atmosphere of mutual distrust pervades. Following the life of Winston Smith, a worker for the Ministry of Truth, who spends his working hours rewriting history for the government, the novel demonstrates the consequences for those who rebel against the state of Big Brother. Winston begins a love affair with a party member named Julia. They flee to the countryside to see out their love affair, only to be apprehended and imprisoned by Big Brother for their rebellious behaviour. Winston is consequently 'reeducated' by a party officer named O'Brien who eradicates the idea that the truth really exists out there, outside of Big Brother. Furthermore, Winston is told that the truth cannot exist in the individual, but only in the collective, and therefore the truth is what the Party says it is. Not only does Big Brother control the actions of the people, but also their thoughts and emotions.

60. Ray Bradbury (1920–2012). *Fahrenheit 451.* New York: Ballantine Books, 1953.

Written during the Cold War as an expression of Ray Bradbury's determination to protect the right to freedom of expression against a repressive state, *Fahrenheit 451* is set in the twenty-fourth century. It presents a future American society where books are outlawed and firemen actually start fires, burning any house that contains books. Following Guy Montag, a ten-year veteran firefighter, whose helmet displays the number 451, the temperature at which paper ignites, the story traces Montag's journey from book burner to book saviour. In this gripping dystopia where literature is perceived to be the breeding ground of human discontent because of its promotion of independent thinking, nostalgia, and the hope for a different and better future, the reader is shown the potential consequences of suppressing books. Paradoxically, thirty-four years after the publication of *Fahrenheit 451*, it was banned in a Florida high school because it was perceived to have offensive language. Just like Bradbury and Montag, parents, teachers, students, and civil libertarians insisted that the book be reinstated at the high school. In a world where media such as comic books, video games, and music are frequently banned by various public and private institutions, Bradbury's chilling tale of book burning still has relevance today. Interestingly, Bradbury stated that his main critique was aimed not at censorship but at television, which could act as an opiate for the masses, disconnecting individuals from the world around them.

61. William Golding (1911–1993). *Lord of the Flies, a Novel.* London: Faber & Faber, 1960.

First published in 1954, Golding's first work of fiction, *Lord of the Flies* tells the story of a group of schoolboys who are stranded on a deserted island following a plane crash during a nuclear war. The island, shaped like a boat, symbolically suggests Noah's Ark, from which a new beginning for human civilization could emerge. Factions, however, begin to develop among the boys, having disastrous consequences for the survival of the group. Over time, the boys become malicious savages who torture and kill two of their own. Golding believed that humankind has a natural affinity with aggression and vice, that can only be constrained within a highly-structured society. This is exemplified by the fact that the narrative features schoolboys who are not yet indoctrinated by their political and cultural system, and who resort to their naturally evil tendencies with no social structures in place to curb their behaviour. Unlike most utopias and dystopias that emphasize the perfect or not-so-perfect society created by an established government or political structure, Golding's *Lord of the Flies* suggests that order can only be created when political and cultural structures are adhered to and perpetuated by persons indoctrinated into their society's values.

North of the 49th Parallel

Every night when I go to bed I think, in the morning I will wake up in my own house and things will be back the way they were. It hasn't happened this morning, either.

Margaret Atwood, *The Handmaid's Tale*

In October 1970, Anglo-Franco tensions in Canada and the issue of Québec separatism came to a head with the kidnappings of the British Trade Commissioner, James Cross, and the Québec Minister of Labour and Immigration, Pierre Laporte, in Montréal by the Front de Libération du Quebéc (FLQ) in what became known as the October Crisis. On 15 October 1970 the Québec Government requested the Canadian Armed Forces to assist the local police in finding the kidnapped commissioner and minister, and on the following day the Federal Government proclaimed the existence of a state of 'apprehended insurrection' under the War Measures Act. In accordance with these emergency regulations, the FLQ was outlawed, normal liberties were suspended, and arrests and detentions without charge were authorized. To many observers, Canada, appeared to be falling into a dystopian state of totalitarianism. On 17 October 1970, Pierre Laporte was found dead in a car trunk near St. Hubert Airport. It would not be until 30 April 1971, with the passage of the Temporary Measures Act, that the more stringent War Measures Act would be suspended. While these events lasted only a short period in Canadian history, their roots could be found in centuries of mistrust between Anglophone and Francophone Canadians.

There were several dystopias that explore events leading up to the October Crisis of 1970, and reflect on the dark possibilities that might have developed as a result of the War Measures Act. One of Canada's most notable authors, Margaret Atwood, has explored the religious and scientific future based on her perception of the contemporary world. Finally, we will make a stop here in Toronto to look at how, even under circumstances in which some can imagine only a dark and dystopian future in literature, there are still those who envision a better tomorrow, a better Toronto, to be shared with Canada and the rest of the world.

62. B.W. Powe (1955–). *Killing Ground: The Canadian Civil War.* Toronto: Peter Martin Associates, 1968.

Written under the pseudonym of Ellis Portal, two years before the October Crisis of 1970, Powe's *Killing Ground: The Canadian Civil War* presents an almost prophetic, dystopian account of what actually was about to occur in the chaotic weeks of October 1970 in Québec. Told from the point of view of a Canadian Army officer who has just returned from a U.N. peacekeeping mission in South Africa, the novel traces the development of Québec separatist assassination squads into full-scale civil war militants. The Federal Government is reluctant to publicize the gravity of the situation and calls back regular military units from commitments to NATO, SEATO, and the U.N. Taking advantage of the Federal Government's weak position, the separatist Provisional Government of Québec blocks roads and the St. Lawrence Seaway, mobilizing hordes of youth, or 'Whiteshirts,' and deploying provincial police and disaffected French Canadian troops to key locations across the province. Battlegrounds between Federalist and Separatist forces erupt in Montréal, Ottawa, St. Hubert, and Québec City, resulting in the death of thousands of civilians, terrorists, and soldiers alike. The manuscript inscription in this first edition, signed by the author, chillingly reads, 'Jack, this is going to happen. Ellis.'

63. Eric Koch (1919–). *The French Kiss: a Tongue-in-Cheek Political Fantasy.* Toronto: McClelland and Stewart, [1969].

Combining historical fact and fiction, this satirical novel recounts President Charles de Gaulle's visit to the Montréal Expo in 1967 when he famously proclaimed 'Vive Montréal! Vive le Québec! Vive le Québec libre!' The story follows a secret agent attached to de Gaulle, Jo-Jo, who was stationed in Montréal in 1967. Jo-Jo tries to fathom why the President uttered his fateful words when he had told Jo-Jo, just weeks earlier, that he would observe all the rules of international protocol during his state visit to Canada. Ten years later, while exiled in Switzerland, Jo-Jo writes a biography of Plonplon, cousin to Napoleon III (1808–1873), and begins to see more and more parallels between Napoleon III in nineteenth-century revolutionary Europe and de Gaulle in Québec. The parallels are so striking that Jo-Jo foresees an independent Québec. This copy of *The French Kiss* belonged to the distinguished Canadian poet and novelist, Earle Birney.

64. Hugh Hood (1928-2000). *You Can't Get There from Here.* [Ottawa: Oberon Press, 1972].

Set in the imaginary African state of Leoafrica (which had recently achieved independence from U.N. trusteeship) *You Can't Get There from Here* invites the reader to see how two races with different languages and customs can transform a nation into a menacing landscape where the threat of separation and civil war become real. With both tribes in Leoafrica suspicious of one another, the inland tribe declares itself an independent republic, resulting in riots and chaos across the country. Parodying the complicated cultural and linguistic landscape of Canada, the novel captures the deep-seated historical differences in Canada, mirrored in the fictional Leoafrica, leaving the reader to speculate whether or not the cataclysmic events of Leoafrica could befall this nation.

65. Matt Cohen (1942–). *The Colours of War.* Toronto: McClelland and Stewart, 1977.

The Colours of War captures the enormous potential for oppression inherent in the power of any government. Set in an alternative past to the events of the October Crisis of 1970, the novel follows the narrator, Theodore Beam, through a first-hand experience of a revolutionary resistance movement that is moving slowly across the country. As the novel progresses it becomes apparent that the government does not demand the loyalty of the people, only their obedience; and as the Government devolves further and further into totalitarianism, the reader is left wondering what might have happened in the aftermath of October 1970, and just how much more the Government could have tightened its grip on the population. Reflecting on the novel's events, Theodore comes to realize that Canada is no longer a country 'set apart from the rest of the world'.

66. William Weintraub (1926–). *The Underdogs.* Toronto: McClelland and Stewart, 1979.

Published nine years after the October Crisis of 1970, *The Underdogs* imagines a future socialist Republic of Québec. Set twenty years after separation, the once mighty Anglophones of Montréal have become the underdogs in the Republic. Because of the Linguistic Purity Laws, English-speakers are the poorest members of society; not even an English muffin can be purchased without a government permit. Anglophones' every move is watched by the Language Police, the Recreation Police, the Agricultural Police, and the Veterinary Police to make sure Québec culture and the French language are maintained pure. A militant separatist group forms, called the 'Anglo

Liberation Army', which uses guerilla tactics in their fight to establish an independent Angloland, parodying the Front de libération du Québec during the 1960s.

67. Helene Holden (1935–). *After the Fact.* [Montreal]: Oberon Press, 1986.

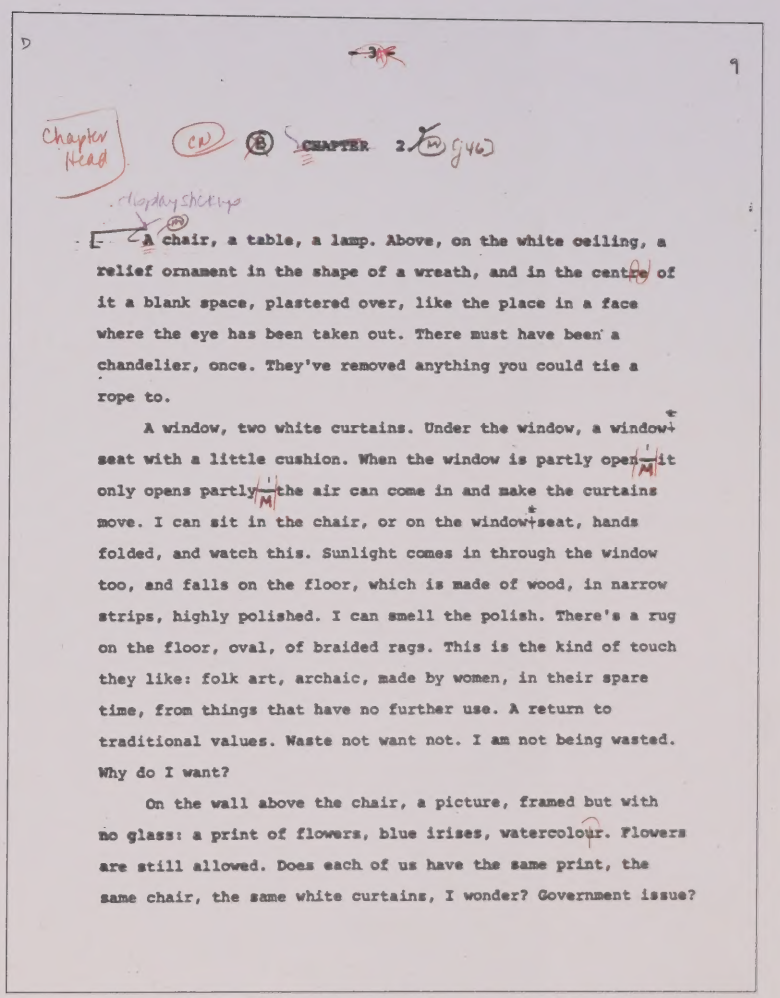
Set in the fictional remote French Canadian village of Cap des Vents, *After the Fact* follows a family struggling for survival in a post-apocalyptic world. Although it is unclear whether revolution or war was responsible for the current state of anarchy, the novel highlights what happens when the old world order no longer applies to the contemporary world of every man for himself. Food and jobs are scarce and frustration boils beneath the surface in this distrustful and chaotic society. The novel portrays a Canadian village in shock, where violence against women is common, and people become increasingly conservative, even fascistic in their thinking. *After the Fact* presents a Canadian dystopia where the natural aggression of people comes to the fore while accepted 'Canadian' values slowly disappear around them.

68. Margaret Atwood (1939–). *The Handmaid's Tale.* Toronto: McClelland & Stewart, 1985.

Winner of the Governor General's Award for Fiction in 1985, and the first Arthur C. Clarke Award for Science Fiction in 1987, *The Handmaid's Tale* is the most famous dystopia to be written by a Canadian author. Set in the near future in the United States, citizens there discover that many of their constitutional rights have been suspended by the new Republic of Gilead, a theocratic military dictatorship. Widespread social unrest is suppressed, while every effort is made to reverse declining birth rates. A regime of Old Testament-inspired social and religious ultra-conservatism regulates a closely knit hierarchy of classes, in which child-bearing women are forced to reproduce as concubines, or handmaidens, for the ruling class, the Commanders of the Faithful. Freedom of choice is eliminated. What would normally be considered an act of harassment, abuse, and rape does not apply against a handmaiden. Told through the eyes of the protagonist, a handmaiden named Offred, this dark and disturbing dystopia emphasizes the potential excesses associated with Christian fundamentalism when interpreted in such perverse and shocking ways on a national scale.

69. Margaret Atwood. Atwood Papers: The Handmaid's Tale drafts.

This selection from the Margaret Atwood Papers reveals each stage of the writing and publishing process of a single page of *The Handmaid's Tale*, drawn from the second chapter 'Shopping.' Since the majority of contemporary literary works are now produced with the aid of a word processor, the number of surviving hand or typewritten drafts is dwindling. This selection of text highlights the editorial process as it was before the rise of computers as a medium for composition.



D

9

Chapter Head

CHAPTER 2

A chair, a table, a lamp. Above, on the white ceiling, a relief ornament in the shape of a wreath, and in the centre of it a blank space, plastered over, like the place in a face where the eye has been taken out. There must have been a chandelier, once. They've removed anything you could tie a rope to.

A window, two white curtains. Under the window, a window seat with a little cushion. When the window is partly open it only opens partly the air can come in and make the curtains move. I can sit in the chair, or on the window seat, hands folded, and watch this. Sunlight comes in through the window too, and falls on the floor, which is made of wood, in narrow strips, highly polished. I can smell the polish. There's a rug on the floor, oval, of braided rags. This is the kind of touch they like: folk art, archaic, made by women, in their spare time, from things that have no further use. A return to traditional values. Waste not want not. I am not being wasted. Why do I want?

On the wall above the chair, a picture, framed but with no glass: a print of flowers, blue irises, watercolour. Flowers are still allowed. Does each of us have the same print, the same chair, the same white curtains, I wonder? Government issue?

69. Atwood Papers: The Handmaid's Tale drafts.

70. Atwood Papers. The Handmaid's Tale.

70. Margaret Atwood. Atwood Papers. The Handmaid's Tale.

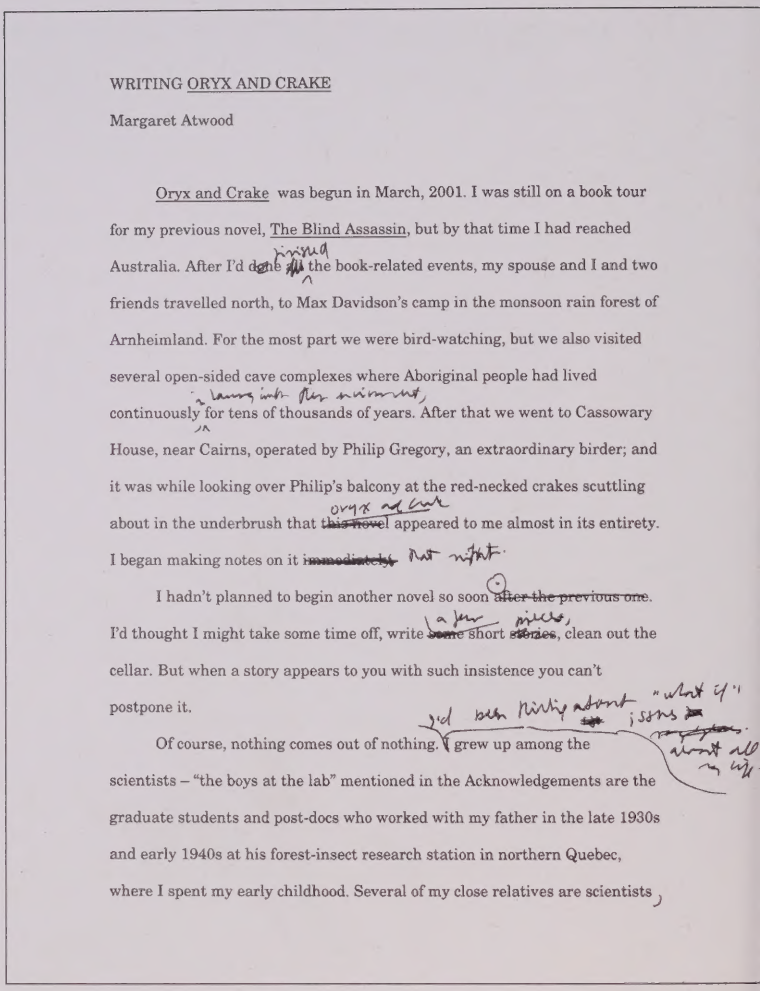
The image displayed is a newspaper clipping showing the original inspiration for what would become the dust jacket of *The Handmaid's Tale*. The illustration is a collage by Gail Geltner entitled 'the unholy trinity' depicting what at first appears to be the Virgin Mary holding the baby Jesus, but is in fact a man holding the baby Mary. Atwood came across the illustration while reading a newspaper and cut it out to send to her publisher, suggesting it for the front cover art of the McClelland & Stewart first edition in 1985. The image ironically captures the perverse interpretations of the teachings in the Bible held by the ruling classes in the Republic of Gilead.

71. Margaret Atwood. *Oryx and Crake.* Toronto: McClelland & Stewart, 2003.

Set in a post-apocalyptic world, *Oryx and Crake* follows the protagonist, Snowman, as he contemplates the devastated landscape around him and his own situation as, probably, the last human left on earth. Woven throughout Snowman's struggles to survive among genetic mutations, and in the face of gradual starvation, is the tale of his past as a naive young man called Jimmy. Jimmy watches as the world hurtles towards a catastrophe that is masterminded by his friend, an over-ambitious scientist called Crake. The story explores themes of xenotransplantation and genetic engineering that result in the development of transgenic animals, ultimately reaching its apogee in the creation of perfect humanoid creatures that Crake creates, with skin resistant to ultraviolet light, and with little interest in sex or violence. This dystopian novel explores questions of the ethics of science and technology, highlighting the consequences that could occur through the widespread commercialization of scientific products and the exploitation of the environment and natural resources. Ultimately the novel highlights the dangers inherent in corporate sponsorship of scientific research.

72. Margaret Atwood. Atwood Papers: Writing Oryx and Crake. 2003.

In a short piece written to her British publisher, Atwood states that it was while she was bird-watching in Australia, 'looking over Philip's balcony at the red-necked crakes scuttling about in the underbush that this novel *[Oryx and Crake]* appeared to me almost in its entirety.' This remarkable account is a case study of how one writer received her inspiration. Following this revelation, Atwood extensively researched topics that would prove central to the novel, including animal rights violations, the child sex trade, cloning, and genetically modified organisms, evidence for each being clearly preserved in her archival papers at the Fisher Library.



WRITING ORYX AND CRAKE

Margaret Atwood

Oryx and Crake was begun in March, 2001. I was still on a book tour for my previous novel, The Blind Assassin, but by that time I had reached Australia. After I'd done all the book-related events, my spouse and I and two friends travelled north, to Max Davidson's camp in the monsoon rain forest of Arnheimland. For the most part we were bird-watching, but we also visited several open-sided cave complexes where Aboriginal people had lived continuously for tens of thousands of years. After that we went to Cassowary House, near Cairns, operated by Philip Gregory, an extraordinary birder; and it was while looking over Philip's balcony at the red-necked crakes scuttling about in the underbrush that this novel appeared to me almost in its entirety. I began making notes on it immediately.

I hadn't planned to begin another novel so soon after the previous one. I'd thought I might take some time off, write some short stories, clean out the cellar. But when a story appears to you with such insistence you can't postpone it.

Of course, nothing comes out of nothing. I grew up among the scientists – "the boys at the lab" mentioned in the Acknowledgements are the graduate students and post-docs who worked with my father in the late 1930s and early 1940s at his forest-insect research station in northern Quebec, where I spent my early childhood. Several of my close relatives are scientists.

72. Atwood Papers: Writing Oryx and Crake.

73. Margaret Atwood. *The Year of the Flood.* Toronto: McClelland & Stewart, 2009.

Situated in an undefined near future, *The Year of the Flood* focuses on a small group called God's Gardeners who have survived the post-apocalyptic events described in *Oryx and Crake*. The novel takes place in the years directly preceding and following the outbreak of a deadly pathogen that has nearly wiped out the human species, an event known in the narrative as 'the Flood.' The story is told from the perspective of Ren and Toby, and the narrative alternates between the portrayal of the two women's attempts to survive in the post-Flood world, and their memories of life before it. Like the flood in the Old Testament, the Gardeners believe that the majority of humanity leads evil lives that are not worth saving. Following upon similar themes in *Oryx and Crake*, Atwood's *The Year of the Flood* forces the reader to question the morality behind science and the dark consequences of scientific exploitation.

74. Margaret Atwood. Atwood Papers: The Year of the Flood drafts. 2007-2008.

Among the most difficult editorial decisions is the choice of the title for a book, as was the case with *The Year of the Flood*. There were actually two other working titles for the novel before the final printing of the book. Originally *God's Gardeners*, *The Feast of Serpent Wisdom* was then suggested as evident from this master copy 9 July 2008. But scribbled over in pencil is the final title, *The Year of the Flood*, highlighting the dramatic events about to unfold.

75. Jason McBride (1968–) and Alana Wilcox. *uTOpia: Towards a New Toronto.* Toronto: Coach House Press, 2005.

In the wake of Mayor David Miller's election in November 2003, Toronto experienced a wave of civic pride and enthusiasm that had not been felt in decades. Torontonians began to see their city as a place of potential, and began to dream again of a city that was truly workable, livable and world-class. *uTOpia*, first published in 2005, aims to capture and chronicle that spirit, collecting the writings of thirty-four Torontonians who suggest practical measures that would improve the city, potentially changing it into a utopian metropolis. The anthology explores plans for the redevelopment of the Island airport, a car-free Kensington Market, and how efforts to combat development of the Spadina Expressway have shaped activism in the city. Although the work by no means offers a complete picture of events in Toronto during the early 2000s, it does offer a utopian vision of the city that might be shared with the world.

Boundless Utopia

Whatever stories I write have to do with my reactions to what's going on around me, with the world I live in right now, with 1980s America, which is a very frightening, silly, place.
Frank Miller, talking about *The Dark Knight Returns* in *Comic Book Confidential*

A highly influential comic book creator, Frank Miller has produced some of the most widely distributed comic and graphic novels in contemporary popular culture, ranging from *Watchmen* and *300*, to his 1980s adaptation of Batman in *The Dark Knight Returns*. Miller is part of an emerging group of writers, artists, filmmakers, musicians, and game designers who interprets current experiences and transforms them into narratives critical of our global society. In many ways, the concept of utopia has extended its boundaries, and can no longer be confined to works of literature or various social movements. Numerous literary genres such as science fiction, and media such as video games, have been influenced by the concept of utopia, transforming not only the direction of these media, but also altering language and culture in the process. These last cases take us beyond the walls of the Thomas Fisher Rare Book Library, where utopia penetrates modern life.

76. Frank Miller (1957–). *The Dark Knight Returns.* DC Comics, Feb-Jun 1986. Four-part series.

In this four-part epic series, Bruce Wayne, and his *alter ego* Batman, have been in retirement for almost a decade. In one powerful moment in the opening scenes to the first part of this comic series, Wayne flicks through television channels only to find news reports of rising crime, increased murder rates, growing poverty, the emergence of a new city-wide gang called 'the Mutants', containing thousands of disenfranchised youth, and the release of one of Batman's foes from Arkham Asylum, Two-Face. In a moment of consuming rage, Wayne decides to come out of retirement, and gives free rein to Batman to combat the self-destructive path that Gotham City seems bent on pursuing. Throughout the *Dark Knight Returns,* Wayne's sanity comes into question, especially when he murders his longtime nemesis, the Joker. It is only after he has recaptured Two-Face, defeats the Mutants, and murders the Joker that the police conduct a citywide manhunt to bring Batman down, with the help of one of his former partners, Superman. In an epic duel to the death, the 'caped crusader' fakes his own death, and fools both Superman and the police into

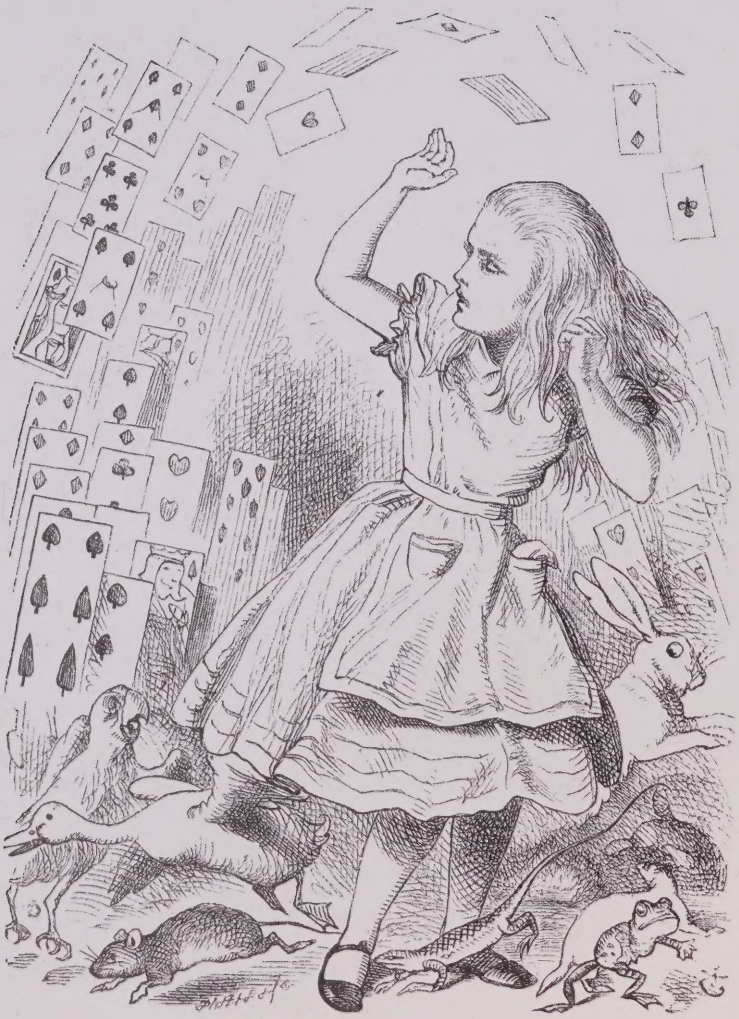
thinking he is dead. In the final scenes of the *Dark Knight Returns*, Wayne is shown hidden away in a cave with hundreds of marginalized youth, training them to lead Gotham's, and perhaps society's, new world order.

From a private collection

77. Matt Fracton. *Dark Avengers #7-8| Dark Avengers/Uncanny X-Men: Exodus #1| Dark Avengers/Uncanny X-Men: Utopia #1| Dark X-Men: The Beginning #1-3| Dark X-Men: The Confession #1| The Uncanny X-Men #513-514| X-Men: Legacy #226-227.* Marvel Comics: Utopia series, Aug-Nov 2009.

The world, and particularly San Francisco, are wracked by civil unrest with protests from humans and mutants alike. The Dark Avengers, the dark parallel world version of the Avengers, are sent to San Francisco to quell the riots, but it becomes apparent that they mean to commit genocide against the mutants by means of genetic engineering. Scott Summers, also known as Cyclops, the *de facto* leader of the mutants and the X-Men, has a plan to save the mutants from humans by creating an island off the coast of San Francisco: Utopia. The hope is that mutants will be able to coexist with humans by separating from them. In this six-part story spanning over the *Dark Avenger* and *Uncanny X-men* comic book series, the Utopia storyline satirizes humanity's history of prejudice, intolerance, and genocide into a science fiction narrative in which an emergent species of humans, the mutants, struggle to find their place in world society. Alongside this storyline, are prequel, parallel, epilogue, and aftermath comics which provide external points-of-view to the overarching narrative, and contextualize the events surrounding the plot. This eclectic comic book series provided the reader with multiple angles through which to follow the storyline as it unfolded over its four-month, weekly to bi-weekly release in 2009.

From a private collection



78. Alice's Adventures in Wonderland.

78. Lewis Carroll (1832–1898). *Alice's Adventures in Wonderland.* London: Macmillan, 1867.

In Alice's dream of Wonderland, the characters constantly present her with challenges to which there is an underlying threat of death throughout. Themes of travel, exploration, and imaginary societies are similar to those found in utopian literature such as *Gulliver's Travels.* This bizarre dream world of talking animals, living playing cards, and mythical creatures has been seen as a satire of Victorian society. This was evident when Alice is ordered to leave the court because of rule forty-two, 'All persons more than a mile high leave the court.' In protest, Alice refuses to leave since she is not a mile high, and is about to be killed by the playing cards when her sister wakes her from this surreal journey down the rabbit hole. The image displayed shows these final moments in the story when the cards rise in the air to attack her. When Alice finally awakes she exclaims to her sister 'Oh, I've had such a curious dream!'

79. J. K. Rowling. *Harry Potter and the Deathly Hallows.* 2007.

Set in a world where magical folk live in a secret society hidden from our own, the Harry Potter novels are among the most popular and influential children's books of modern times. In this final installment, society and government have been overrun by the dark Lord Voldemort and his followers. The murder of muggles (non-magical people) and mudbloods (those of mixed magic- and muggle-descent) has become widespread. In response the new government arrests those that have non-magical backgrounds or sympathies. Parallels to the regimes of Nazi Germany and the Soviet Union, which interned Jews, communists, and their sympathizers in concentration camps and gulags, are strikingly used throughout the novel. Phrases such as 'pure blood,' implying a thoroughly magical heritage, are used to assert the superiority of a dark caste of witches and wizards over 'half-bloods' or 'muggle-borns.' J.K. Rowling's dystopian characterization of ideologies like fascism not only parodies the events that took place in the mid-twentieth century, but also shows the effects of using inflammatory language that promotes the superiority of one group of people over another.

From a private collection

80. *Utopia: The Creation of a Nation.* Mattel Electronics, 1981.

Apart from sharing the same title as More's *Utopia*, *Utopia: The Creation of a Nation* is considered the first strategy-based 'God' or simulation game for a video game console. Created by Mattel Electronics for the Intellivision console, the game allows players to control their own island to develop farms for crops, boats for fishing, and to build factories, houses, hospitals, schools, and forts. As players' populations grow, they need to keep their citizenry happy by maintaining a balance between the provision of social welfare and the accumulation of wealth through the exploitation of natural resources. Although players do not attack each other directly, they try to keep their opponents unhappy by funding rebel groups to attack key buildings and infrastructure. Random acts of nature, such as heavy rainfall that could wreak havoc on an island's resources, help players to maintain their own Utopia in this strategy-based game. Nevertheless, it is a tricky business that can result in the rise or fall of the fictional nation.

From a private collection

81. *Deus Ex.* Eidos Interactive, 2000.

Deus Ex may be very roughly translated as 'from God.' In this near-future dystopia, a pandemic sweeps the globe, with the antidote in the hands of a select few. The protagonist, J.C. Denton, a new nanotech-powered United Nations antiterrorist recruit, becomes suspicious of events as they transpire. Where did the plague come from, and who benefits from distributing the cure? *Deus Ex* is a video game that assembles many of the most notorious conspiracy fictions of the last thousand years including Men in Black, Illuminati, Templars, alien landings, and gene-splicing experiments alongside the rise of cybernetics and the emergence of artificial intelligence. It is the player behind J.C. Denton, who decides the development of the storyline. Through every decision, new narratives emerge, and the choices made determine the terrifying future.

From a private collection

82. *Half-Life II*. Valve Corporation; Sierra Entertainment, 2004.

In *Half-Life*, scientists at the Black Mesa Research Facility, including the protagonist Dr. Gordon Freeman, have caused an interdimensional instability that consequently created a portal in space and time that allowed aliens from an alternate dimension, known as the Vortigaunts to invade. Although Freeman was able to close the portal at the end of *Half-Life*, the events of the game drew the attention of aliens from an oppressive multidimensional empire known as the Combine. Set twenty years after the events of *Half-Life*, the sequel presents an alternative dystopian history of earth, in which the Combine who had invaded some time earlier are harvesting resources from the planet, including the human race itself. To maintain control over their new colony, the Combine implements a brutal police state of Civil Protection officers and Overwatch soldiers, recruiting and biologically assimilating humans and other species, like the Vortigaunts, into their ranks. Meanwhile an underground Lambda Resistance of former humans and Vortigaunts now working together, perceives Freeman as the saviour who will lead them to defeat the Combine. Although set in a fictional counter-history, *Half-Life* and *Half-Life II* highlight the consequences of scientific experimentation conducted without foresight or ethics. The games present the severe repercussions of such unmonitored actions that result in the conquest and potential assimilation of humans.

From a private collection

83. *Bioshock*. 2K Games, 2007.

Bioshock takes place in a fictional underwater city called Rapture in 1960. Following the Second World War, the allied countries pool their resources to fund a centre for scientific experimentation operating beyond the ethical restrictions of their respective societies. In the pursuit of knowledge without borders, scientists in Rapture create a stem-cell biotechnology called ADAM that could alter the DNA of humans, investing them with extraordinary powers, such as the ability to manipulate fire, electricity, and telekinesis. The city descends into chaos and a dystopian state of anarchy when different factions band together and splice their genes with ADAM to wage war against one another for control of Rapture. The game raises ethical concerns over stem cell research and genetic engineering, as well as scientific experimentation in general.

From a private collection

84. Marc Okrand. *The Klingon Dictionary.* New York: Pocket Books, 1985.

It is difficult for many to imagine a world without *Star Trek*. The television and movie franchise have not only given expression to utopian developments in society, they have even pervaded our language. Before filming *Star Trek III: The Search for Spock*, Paramount Studios hired Marc Okrand, a trained linguist, to create the Klingon language. Although Klingon is not substantially different in structure from modern languages, Okrand developed a phonology that would make Klingon sound distinctly alien to anything on earth. Okrand achieved this by selecting and combining sounds in ways that were not generally found in other languages. This effect was achieved by the use of a number of retroflex and uvular consonants in Klingon's inventory. A year after the film's 1984 release, Okrand published *The Klingon Dictionary* complete with a guide to pronunciation, grammar, and vocabulary. Apart from presenting fans of *Star Trek* with a new language to learn, it has inspired organizations such as the Klingon Language Institute to translate classic English texts, including Shakespeare's *Hamlet*, into the Klingon language. Although the dictionary does not contain a word for utopia, it does contain the words 'no' and 'place' to be combined to state noplace, or 'Qo'lan!'

From a private collection

85. Bill Gold. *A Clockwork Orange.* 1971.

A Clockwork Orange is a dark British film adaptation of Anthony Burgess's 1962 novel of the same name, written, produced, and directed by Stanley Kubrick. It features disturbing images of rape and 'ultra-violence', raising questions about modern-day psychiatry, youth gangs, and other contemporary social, political, and economic subjects in a dystopian, future Britain. The protagonist of the film, Alex, describes acts of violence he committed before his arrest and incarceration in a reform school. While imprisoned, he is offered a chance for early release on condition he undergoes an experimental treatment that will reform his violent behaviour. The treatment involves being shown films depicting violence and rape while being administered a drug that makes him feel sick. As he is shown the films, one of Alex's favourite compositions is played as the soundtrack: Beethoven's *Ninth Symphony*. Consequently, the treatment not only induces illness whenever he experiences violence, but also when he hears the *Ninth Symphony*. Alex struggles to readjust to society but attempts to commit suicide when he hears Beethoven. *A Clockwork Orange* asks whether it is ever ethical to brainwash and mould members of society according to a predetermined set of standard behaviours, which remove choice and free will. The graphic designer Bill Gold enjoyed an illustrious career as a movie poster designer from 1942 with *Casablanca* to his death in 2011 with *J. Edgar*. He had a unique talent for capturing the essence of films, evident in the poster on display,

with the provocative sentence 'being the adventures of a young man whose principal interests are rape, ultra-violence, and Beethoven.'

From a private collection

86. John Alvin. *Blade Runner.* 1982.

Los Angeles, November 2019. The Tyrell Corporation has advanced robot evolution into the Nexus phase, creating beings virtually identical to humans, known as Replicants, which are superior in strength and agility, and at least equal in intelligence, to the humans who created them. Replicants were used in Off-world colonies as slave labour, for the hazardous exploration and colonization of other planets. After a bloody mutiny between humans and Replicants, the latter were declared illegal on earth, under penalty of death. Special police squads, known as Blade Runners, were ordered to kill any trespassing Replicants. In the film, the protagonist Rick Deckard, a Blade Runner, has been assigned to track down four Replicants hiding in Los Angeles. As Deckard finds them, it becomes apparent that they seem not only human in form and intelligence, but have begun to acquire such emotions as love, hatred, and revenge. Questions of morality, and what constitutes a human emerge. Much like *Frankenstein* before it, *Blade Runner* shows both the wonder and the unintended consequences associated with the creation of new beings modelled on humans. The cinematic artist John Alvin designed the movie poster displayed, having also created posters for science fiction and fantasy films, such as *The Young Frankenstein, Star Wars, Harry Potter,* and *Batman.*

From a private collection

87. Robert McCall. *2001: A Space Odyssey.* 1968.

Inspired by Arthur C. Clarke's short story 'The Sentinel', which focuses on the discovery of an artifact on the earth's moon millions of years ago, this film follows the interaction between humans and mysterious black monoliths. Clarke also wrote the screenplay, replete with depictions of extra-terrestrials, instances of artificial intelligence, space travel, and a futuristic society set thirty years after the film's 1971 release date. The film raises the question of what it means to be human, and posits the thesis that some external force has manipulated our evolutionary development. Is human civilization, in fact, a utopia or dystopia, then? The opening scene of the film shows how an intentionally placed black monolith altered the behaviour of early hominids, causing them to pick up bones to use as weapons. Fast-forward to the year 2001, and a similar evolutionary development has occurred following the discovery of a black monolith on the moon. Now, the

artificial intelligence HAL has broken free of its programming, killing members of the spaceship Discovery One. The artist Robert McCall, who also created movie posters for the Star Trek films, and illustrations for the science fiction writer Isaac Asimov, designed the poster displayed depicting the space station orbiting earth, a launch pad for the film's space odyssey to the moon and Jupiter.

From a private collection

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